

महाकविश्रीविशाखदत्ताप्रणीतं

मुद्राराक्षसम्

MUDRĀRĀKSHASA  
OR  
THE SIGNET RING

A SANSKRIT DRAMA IN SEVEN ACTS

BY

VIŚĀKHADTA

CRITICALLY EDITED WITH COPIOUS NOTES, TRANSLATION;  
INTRODUCTION AND APPENDIXES, INDEXES ETC.

BY

DIWAN BAHADUR K. H. DHRUVA, B. A.  
*Ahmedabad.*

THIRD EDITION.

*Thoroughly revised and enlarged.*

POONA

ORIENTAL BOOK AGENCY

1930

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## ERRATA

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116	27	addrsss	address	238	5	have	is
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128	13	forth	fourth	39	39	( o	( of
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143	20	भविष्यति	o	247	25	Absh	flesh
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	34	flow	flow	271	12	(अवगणं)	(अगवर्नं)
147	15	unper	under	275	41	वागुभ	वागुभट
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*Printers :—*

Pages i-iv and Cover— Rajaguru & Co's. Press, Poona.  
 „ v-xxviii—Bangalore Press, Bangalore,  
 „ 1-264—Hanuman Press, Poona.  
 „ 265-280—Samartha Bharata Press, Poona.

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Published by Dr. N. G. Sardesai, L.M. & s., for the  
 Oriental Book Agency, Poona.

## DRAMATIS PERSONÆ

- CHANDRAGUPTA (चन्द्रगुप्त), Chandra (चन्द्र), Chandramas (चन्द्रमस्),  
Maurya (मौर्य), Vrishala (वृषल) —King of Magadha.
- CHANAKYA (चाणक्य), Kautilya (कौटिल्य), Vishnugupta (विष्णुगुप्त)  
—His preceptor and adviser, temporarily his minister.
- JIVASIDDHI (जीवसिद्धी)—Indusarman (इन्दुशर्मन) in disguise, a  
friend and agent of Chāṇakya feigning friendship with  
Rākshasa.
- BHAGURAYANA (भागुरायण)—An agent of Chāṇakya, the supposed  
friend of the father of the Malayaketu.
- SIDDHARTHAKA (सिद्धार्थक)—An agent of Chāṇakya, the supposed  
friend of Sakatadāsa, one of the executioners of Chan-  
danadāsa called Vajraloman (वज्रलोमन्).
- SAMRIDDHARTHAKA (समृद्धार्थक)—Siddhārthaka's friend person-  
ating the other executioner called Bilvavakra. (बिल्ववक्त्र)
- NIPUNAKA (निपुणक)—A spy of Chāṇakya disguised as a moralizer  
carrying a chart of Yama.
- SARNGARAVA (शार्ङ्गरव)—A pupil of Chāṇakya.
- VAIHINARI (वैहीनरि)—The chamberlain of Chandragupta.
- SONOTTARĀ (शोणोत्तरा)—A female door-keeper of Chandragupta.
- MALAYAKETU (मलयकेतु)—King of the Parvatadesa, leading an  
army against Pātaliputra to avenge the murder of his father.
- RAKSHASA (राक्षस)—Minister of the late Emperor Nanda and  
his sons, and of Sarvārthasiddhi, (सर्वार्थसिद्धिः) in alliance  
with Malayaketu in his expedition, finally accepting the  
ministership of Chandragupta to save Chandanadāsa.
- CHANDANADADASA (चन्दनदास)—Headman of the guild of pearl-  
merchants an intimate friend of Rākshasa.
- SAKATADASA (शकटदास)—A friend and secretary of Rākshasa.
- JIRNAVISHA (जीर्णविष)—Viradhagupta (विराधगुप्त) in disguise; a  
friend and secret agent of Rākshas personating a snake-  
charmer.
- KARABHAKA (करभक)—A courier of Rākshasa.
- PRIYAMVADAKA (प्रियंवदक)—An attendant of Rākshasa.
- JAJALI (जाजली)—The chamberlain of Malayaketu.
- VIJAYA (विजया)—A female door-keeper of Malayaketu.
- BHASURAKA (भासुरक)—An attendant of Bhāgurāyaṇa.  
The wife and son of Chandanadāsa, a Man with rope, Bards  
Attendants etc.
- SCENE—Pataliputra (पाटलिपुत्र) in acts I, III, VI and VII,  
the capital of the Parvatakadesa in acts II and IV,  
and the camp of Malayaketu in act V.

## PREFACE.

(THIRD EDITION.)

The new edition of an ancient classical work rarely happens to be a mere reprint of the old. The editor has to revise the text in the light of the new material available to him, scrutinize the notes and illumine the introduction in the light of latest researches regarding the author and his works. It is his pleasing duty to bring the work up to date. So the present edition of the *Mudrārākshasa* differs from the previous ones in several important points. The text has been subjected to a searching examination with the help of two new manuscripts procured by Dr. V. G. Sardesai, the enterprising Manager of the Oriental Book Agency, Poona, who has been taking great interest in the publication. They prove to be over one hundred and fifty years old. They were copied by the celebrated Marathi poet, Moropant. So I call them Moro manuscripts in the notes. Of the two, one gives the text of the *Mudrārākshasa*. Beginning with the words श्रीगणेशाय नमः । श्रीरामाय नमः । धन्या० it concludes thus : मुद्राराक्षसं समाप्तम् । मयूरेश्वरपन्तेन श्रीमद्रामाङ्ग-जन्मना । रसिकस्वान्ततोषाय लिखितं नाटकं मुदा ॥ श्रीराम जय, राम जय, जय राम । तारणे चैत्रेऽसिते प्रतिपदि दिवा यामेऽन्त्ये । This is followed overleaf by ॐ प्राची संध्या कान्चिदन्तनिशायाः प्रज्ञादृष्टेरञ्जनश्रीरपूर्वा । वक्त्री वेदान् भानवे वाजिवक्त्रा वागीशाख्या वासुदेवस्य मूर्तिः ॥ १ ॥ प्रयतोऽज्ञानसंदोह-ध्वान्तध्वंसनकर्मठम् । नमामि तुरगग्रीवं हरिं सारस्वतप्रदम् ॥ २ ॥ श्लोकद्वयमिदं प्रातरष्टाविंशतिवारकम् । नरस्य पठतो नित्यं सर्वा विद्या प्रसिध्यति ॥ ३ ॥ It has 56 leaves in all. The other manuscript contains a Sanskrit rendering of the Prakrit passages of the drama. It is the work of Keśava Upādhyāya, popularly known as Keśav

Pādhye, the preceptor of poet Moropant. It opens with the introductory verse नत्वा श्रीमद्गणेशस्य चरणौ सद्गुरोरपि । कुरुते केशवो मुद्राराक्षसप्राकृतच्छविम् ॥ and ends in the concluding verse अनालोच्य व्याख्यां प्रतिमनश्चिगम्यापि च परां विशुद्धां मूलस्य स्वमतिपरिमाणावधि कृतः । श्रमोऽयं तं सन्तो निजहृदि विभाव्याथ विबुधाः कदाचिद् व्यस्तं स्याद् विगत-मपि वा पूरयत तत् ॥. The व्याख्या, here alluded to, is the commentary of Dhunḍirāja published in the Bombay Sanskrit Series. The colophon runs thus :— इति श्रीमद्बाबूरायापरपर्याय केशवोपाध्यायकल्पितायां मुद्राराक्षसप्राकृतच्छायायां सप्तमोऽङ्कः ॥ १ ॥ शाके गुणाष्ट भूपाल(१६८३)मिते वर्षे ऋतौ शुचौ । वदिपक्षस्य पञ्चम्यां भौमे निशि च वासरे रचिता केशवेनेयं मुद्राराक्षसदीपिका । पुरो धृता चेत् सर्वत्र भवेत् प्राकृतदीपिका श्री केशवोपाध्यायप्रियशिष्य-रामात्मज-मयूरेश्वरपन्तस्य मुद्राराक्षसनाटकप्राकृतच्छाया श्रीरामचन्द्र लोकेश करुणार्णव भूपते । चरणौ शरणं तेऽत्र मम श्रीजानकीपते ॥ १ ॥ रामाय जगदादाय सीतानाथाय विष्णवे । नमोऽस्तु प्रणतानन्दहेतवे भवसेतवे ॥ राम राम रघूत्तंस कामसुन्दरविग्रह । रक्ष रक्षःपतिध्वंसदक्ष दक्षघ्नसेवित ॥ ३ श्रीराम जय, राम जय, जय राम । श्रीरामो जयति ॥. There are the following lines overleaf :— कर्तिस्ते धनिका धनं मधुरिमा तत्राधमर्णा सुध शीतांशुः प्रतिभूस्तदर्शनकृते सैषा दिवं धावति । सा लीना तव वाचि राम नृपते चन्द्रो निरुद्धोऽध्वनि शङ्कातङ्कमृदंशुकावृततनुर्नक्तं दिवि भ्राम्यति ॥. In the middle of the page is written मुद्राराक्षसनाटकप्राकृतच्छाया. Below it is the verse ढक्काशतसहस्राणि भेरीशतशतानि च । एकदा यत्र हन्यन्ते कोणाघातः स उच्यते ॥. The total number of leaves is 14. Both the manuscripts are throughout very legibly written and are well preserved. They contain on an average 24 lines per leaf and 30 letters per line. The characters are *devanāgarī*. The manuscript of the *Chhāya* has a few lacuna, while that of the text is complete. The collation of these Moro manuscripts has helped to recover a number of happy readings, which are adopted in the text. Conjectural emendations are also made in those parts of the play where the text proved to be corrupt. In these cases the readings found in editions M.T.H. are shown under numerical figures in English at the bottom of the page below footnotes giving principal variant readings.



Ancient Indian history may be expected to shed light on the *Mudrārākshasa* and to interpret rightly the account of the Mauryan Revolution given in the play. But the record of the period has little to say about the great political event. The *Mudrārākshasa*, therefore, has to be its own interpreter. For the purpose of the proposed interpretation a correct rendering of the text critically settled is a desideratum. I have therefore gone over the translation and revised it; and I may be permitted to say with a degree of confidence that it will help to unravel the intricacies of the plot and facilitate the work of interpreting it in a true historical spirit.

With a view to elucidate and explain the text fully the notes are considerably enlarged. Most of the changes made in the Sanskrit original are commented upon and obscurities cleared up, leaving little to be desired by way of criticism.

Of the several additions and alterations in the introduction the one calling for special notice is the reference to देवीचन्द्रगुप्त, another historical play of Viśākha-datta. The few extracts from it found in works on *alankāra* point unequivocally to Rāmagupta as the successor of Samudragupta Parākramāditya. After a very brief reign he seems to have abdicated in favour of his younger brother Chandragupta II, otherwise known as Vikramāditya and Sāhasāṅka. Epigraphic and numismatic records are sadly defective and provokingly silent about Rāmagupta. But for the mention in the extracts from the play, his very name would have been forgotten. I have copied these extracts and given them in an appendix. They will be interesting to students of Sanskrit Literature and of the history of India as also of Gujarat.

AHMEDABAD.)  
Nov. 1, 1930.

K. H. DHRUVA.

## INTRODUCTION.

Viśākhadatta, the author of the *Mudrārākshasa*, belonged to a family of the ruling class bearing the nominal ending *Datta*. The *Dattas* were administrative heads. *Vaṭeśvaradatta*, the grandfather of the poet, was *Sāmanta*, and *Bhāskaradatta* who succeeded him rose to a still higher gubernatorial position, being styled *Mahārāja*. He was the father of *Viśākhadatta* <sup>1</sup>.

The powerful ruler under whom the *Dattas* attained to eminence is said to have saved India from the barbaric tyranny of the *Mlechchhas* that had spread over the land like waters of the deluge. Who this ruler was, is a matter of dispute. The drama concludes with his name which is variously written *Chandraguptah*, *Avantivarmā*, *Dantivarmā*, *Rantivarmā*, *Rantivarmāh* and *Rantavarmā* in manuscripts. Of these six names the last two are corruptions of *Rantivarmā* which itself has a suspicious look; for the name is nowhere to be traced<sup>2</sup>. Very likely *Pārthivorantivarmā* is a blunder for *Pārthivorantivarmā* or *Pārthivodantivarmā*. Mr. A. Rangaswāmi Saraswati, B.A., vouches for the correctness of *Dantivarmā*<sup>3</sup> which, he says, is the reading in many old and reliable manuscripts of the *Mudrārākshasa*, examined in Malabar. *Dantivarman*, he adds, seems to be identical with the Pallava sovereign of the name who ruled about 720 A.C.<sup>4</sup>. Did this king, one would ask, save the land from the tyranny of the *Mlechchhas*? Who were these *Hūṇas* of the south? Did he so much favour the *Vaishṇava* cult, that by way of compliment he came to be identified with *Vishṇu* of the Boar Incarnation? The *Pallavas* were mostly worshippers of *Śiva*. Are these kings known to have patronized a *Datta* family? The learned epigraphist is silent on these points. So I pass on to the reading *Chandraguptah*.

<sup>1</sup> See the prologue of the play.

<sup>2</sup> The late Mr. Telang was the first to reject it; see his introduction to the *Mudrārākshasa*, B. S. S.

<sup>3</sup> See the *Journal of the Mythic Society*, April, 1923, pp. 686-687.

<sup>4</sup> Mr. Vincent Smith does not give *Dantivarman*. He mentions *Nandivarman* who succeeded *Narasimhavarman II* about 720 A.C. and ruled for about half a century. He suffered a heavy defeat at the hands of the *Chālukya* King *Vikramāditya II* in 740 A.C. which was the beginning of the end of the *Pallava* supremacy. Mr. Rangaswami assigns the last decade of the seventh century to the reign of *Narasimhavarman II*, and places *Dantivarman* in the period taken up by *Nandivarman* in the 'Early History of India'.

It is the one adopted by Prof. S. Ray, M.A.<sup>1</sup>. He identifies this king with Chandragupta<sup>2</sup> II (375–413 A.C.) of the Gupta dynasty, 'who overthrew the Hūṇas and other Mlechchhas and wrested from them the territories they had seized in the Punjab.' I do not know if the land of the five rivers was then under the Hūṇa rule. Though the predatory expeditions of the trans-frontier Hūṇas date as early as the third century of the Christian era, the occupation of the Punjab by these barbarians is later than 460 A.C. They effected a lodgment there in 465 A.C., and by the close of the century extended their rule southwards as far as Malwa. The beginning of Hūṇa sovereignty in India dates half a century after the end of the reign of Chandragupta II. Dhunḍirāja, a commentator of the *Mudrārākshasa*, also accepts the reading *Chandruguptak*<sup>3</sup>; but he takes it to denote another historical personage. According to him this Chandragupta is no other than the Maurya Emperor Chandragupta, the hero of the play. His view is not tenable. For the allusion to the invasion of the Mauryan territories by the Mlechchhas sounds very inappropriate in the mouth of Rākshasa, as it was undertaken at his instigation and under his lead. Moreover, the closing benedictory stanza does not form a part of the play proper which terminates in the *Upasamhāra* or *Kāvya-samhāra* section of the complete division (*Nirvaṇa-samdhī*). It belongs to the *Prasasti* section. The benediction is, in the majority of cases, general. At times it refers to the then ruling sovereign as in the instance before us, in four<sup>4</sup> of the plays of Bhāsa, in the *Chandakausika* of Ārya Kshemiśvara and in the *Vasumatīparinaya* of Jagannātha. Any reference to the characters of the play in the *prasasti* which is significantly called *Bharata-vākya* is out of question. In order to make the text conform to the commentary of Dhunḍirāja which he publishes, the late Mr. Telang adopts this reading. But in his learned Introduction

1 Mr. K. P. Jayasval advocates this view.

2 See Prof. S. Ray's Introduction to his edition of *Mudrārākshasa*, pp. 9–14.

3 Prof. Tārānātha and Mr. M. R. Kale, follow Dhunḍirāja.

4 The four plays referred to are प्रतिमादशरथ, स्वप्नवासवदत्त, प्रतिज्ञा-यौगन्धरायण and कृष्णबालचरित.

he is notably inclined to give preference to the other reading *Avantivarmā*; and of the two Avantivarmans known to Indologists, one of Kāśmira<sup>1</sup> and the other of Kanauj, he identifies the patron of the poet's family with the latter<sup>2</sup>. He connects him with the later Guptas in their wars with the White Hūṇas<sup>3</sup> that are the Mlechchhas referred to in the last benedictory stanza of the play<sup>4</sup>. I agree with the learned scholar, differing only in one particular. The allies of the Maukhara kings of Kanauj in their wars with the Hūṇas were not the later Guptas, but the kings of Thanesar. This will be clear from a *résumé* of the history of the times that I give below.

The Hūṇa empire founded by Toramāṇa and Mihirakula was wrecked by the crushing defeat of the latter in the battle of Daśapura in 528 A.C.<sup>5</sup>. From the wreck sprang up a number of independent states. There was the Hūṇa kingdom of the Punjab with its seat of government in Śākala (modern Sialkot). There were also the Gurjara principalities of Western Rajputānā and Eastern Gujarāt. They were a source of trouble and unrest to all and particularly to the states of Thanesar and Kanauj. Though originally vassals of the imperial Guptas of Magadha, these

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<sup>1</sup> The dramatist calls Pushkarāksha, the king of Kashmir, a Mlechcha. He would not have given that opprobrious name to him if Avantivarman of Kāśmir had been the patron of his family. The close resemblance of the second benedictory stanza of the *Mudrārākshasa* and stanzas 55-56 of the second canto of the *Haravijaya* therefore only indicates the priority of Viśākhadatta over Ratnākara, the court poet of the Kāśmirian Avantivarman and not their contemporaneity.

<sup>2</sup> It is objected that Avantivarman of Kanauj did not attain sovereign power in India. He cannot, therefore, be the king meant by the dramatist. But the latter advances no claim to the overlordship of India on behalf of his Avantivarman. It is, therefore, not necessary that the king named in the closing stanza must be the paramount sovereign of India.

<sup>3</sup> The later Guptas were too weak to defend their own. In their wars with the Maukharas of Kanauj, they had lost a large part of their territories. The conquest of Iśānavarman and Śarvavarman extended far into Ayodhya up to Faizabad and into Bengal up to Shahabad. The relations of the Maukharas with the later Guptas were more hostile than friendly, to which the Apsad Inscription bears testimony. This epigraphic record incidentally relates the exploits of the Maukharas in the scuffle with the Hūṇas; but it is altogether silent about the Guptas in this connection.

<sup>4</sup> See the introduction of the *Mudrārākshasa*, in the B. S. S.

<sup>5</sup> Yasodharman's column of victory is found in Mandsor or Daśapura. I therefore, locate the battle there.

kingdoms had latterly become independent. The rulers of Kanauj who were known as Maukharas, or Maukharis took advantage of the weakness of their former masters and seized their territories as far as Faizabad, Shahabad and Asirgad<sup>1</sup>. The powerful Maukhara kings *Īśānavarman* and *Śarvavarman* wrestled with the Hūṇas and defeated them on many battle-fields, A.C. 543 and 552<sup>2</sup>. In these bloody wars it is presumed that kings of Thanesar sided with their Maukhara neighbours and fought their battles which were their own too. And their political alliance led to an alliance by marriage in which the sister of *Ādityavardhana* of Thanesar was joined in wedlock with Prince *Susthitavarman* of Kanauj.

Some time after this swarms of Hūṇas from Bactria poured into India. For the Hūṇa empire on the Oxus was wiped away by the Turks with the assistance of *Khushru Noshirvan* of Persia in 565 A.C. The deluge of the Hūṇas threatened to sweep away all ancient political landmarks. Reinforced by the new-comers the Hūṇas of *Śākala* became a terrible menace to the State of Thanesar. Fortunately for it there was at the helm a very brave and enterprising chief *Prabhākaravardhana*, son of *Ādityavardhana*. He took the field against the Hūṇas and Gurjaras, aided by his veteran general *Simhanāda* who had fought the Hūṇas in the reign of the late King. In this war of self-preservation his cousin *Avantivarman* of Kanauj co-operated with him and shared the glory of having saved India from the Hūṇas who fled at their approach like deer. *Viśākhadatta*, consequently magnifies *Avantivarman* for rescuing the land from the deluge of the Mlechchhas, and *Bāṇa* glorifies *Prabhākaravardhana* for driving out the Hūṇas.

In the year which was signalized by the conquest of the cis-frontier Hūṇas, a son was born to *Prabhākaravardhana* who was

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<sup>1</sup> See the Asirgad's Seal Inscription, the Apsad Inscription and the Devabarnak Inscription, as also *J. R. A. S.*, 1906, pp. 843-850, and *J. B. B. R. A. S.*, XXIV.

<sup>2</sup> See the Apsad Inscription. The dates given throughout are, for the most part, approximate.

named Rājyavardhana<sup>1</sup>. This event enables us to fix the date of the brilliant conquest, which I take to be 582 A.C. Two decades after that Prabhākaravardhana married his daughter Princess Rājyaśrī to Grahavarman of Kanauj<sup>2</sup> who had succeeded his father Avantivarman in 600 A.C.<sup>3</sup>. This was the second marriage alliance among the royal families of Thanesar and Kanauj. About that time the trans-frontier Hūṇas had commenced their raids. They lived far away in the inaccessible mountain passes of Afghanistan, whence they swooped on the plains of Hindustan. Prabhākaravardhana ordered his son Rājyavardhana to track the barbarians to their dens and destroy them. The Prince who was a young man of twenty-four, gallantly undertook to do it. He crossed the Hindu Kush and surprised them in their mountain fastness of Bamian<sup>4</sup>. Overpowered by odds that surrounded them the Hūṇas were simply annihilated. Thus perished the last vestige of Hūṇa supremacy which once extended from the Oxus to the Damaṅgaṅā. It was in the year 606 A.C.

The last digression is made on purpose to show that from 543 to 606 A.C., there was a life-and-death struggle with the Hūṇas and in that continual struggle the principal actors were the rulers of Kanauj and Thanesar. No other contemporary chief moved a finger to get rid of the foreigners. The cousins Avantivarman and Prabhākaravardhana had a common enemy in the Hūṇas. So I feel almost certain that they made a joint campaign against them.

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<sup>1-2</sup> See Bāṇa's *Harshacharita*.

<sup>3</sup> See Duff's *Chronology of India*.

<sup>4</sup> As stated in the *Harshacharita* Rājyavardhana had to cross Tushāragiri in his expedition against the Hūṇas. Bāṇa speaks of the very long distance of it from Gandhamādāna which is a peak of the Himalayas near Kedarnath. So I take the goal of the expedition to be beyond the Hindukush, and as Bamian was the only Hūṇa settlement in that region, I understand that the expedition was directed against that place in the mountains of Afghanistan. The line

उस्त्राय द्विषतो विजित्य वसुधां कृत्वा प्रजानां प्रियम् of the Banskhera and Madhubana copper-plates of Emperor Harsha alludes to this memorable expedition of his elder brother. For fuller information the reader should refer to the introduction of my Gujrāṭī homometrical translation of Harsha's *Priyadarśanā* ordinarily known as *Priyadarśikā*.

Since Viśākhadatta alludes to Avantivarman's conquest of the Hūṇas which was completed in 582 A.C., the dramatist may be safely put down in the second half of the sixth century.

To return to Avantivarman, the fourth stanza of the prologue to Bāṇa's Kādambarī pointedly refers to the great honour paid to Bhachchu by the Maukharas. Bhānuchandra, the commentator of the Kādambarī, notes that this Bhachchu was the *guru* of Bāṇa<sup>1</sup>. The latter was a court-poet of Emperor Harṣha of Thanesar, son of Prabhākaravardhana and brother of Rājya-wardhana. So Bhachchu was, in all likelihood, a contemporary of Prabhākaravardhana and Avantivarman. Since the Maukharas are said to have worshipped his feet, he must have held a post of honour such as that of Vidyāpati at the court of the Maukhara king of Kanauj. Avantivarman thus appears to be a patron of learning too. Viśākhadatta commends the kindness of the king unto his dignitaries; and he is, perhaps, speaking from personal experience. For, it was Avantivarman who raised his father from the dignity of Sāmanta to that of Mahārāja<sup>2</sup>. The Maukharas belonged to the far-famed Lunar Line of the Epic age<sup>3</sup>. The late Dr. Peterson speaks of them as the patrons of the great image of Harihara at the place of that name<sup>4</sup>. The Śivite dramatist is, perhaps,

<sup>1</sup> See the lines नमामि भच्चोश्वरणाम्बुजद्वयं सशेखरैर्मौखरिभिः कृतार्चनम् । and Bhānuchandra's commentary thereon. I take भत्सु, भत्सु, भश्चु and भर्चु to be different Sanskrit equivalents of a Prākṛit original भच्चु. The variant भर्चु is a clerical error for भर्चु. भच्चु was a poet. His verses are found in सुभा, शा. प., स. क.

<sup>2</sup> I quote the following verses from शु. नी. 191 to explain the terms :—  
लक्षकर्ममितो भागो राजतो यस्य जायते । वत्सरे वत्सरे नित्यं प्रजानामविपीडनैः ।  
सामन्तः स नृपः प्रोक्तो यावल्लक्षत्रयावधिः । तदूर्ध्वं दशलक्षांतो नृपो माण्डलिकः स्मृतः ।  
तदूर्ध्वं तु भवेद्राजा यावद्विंशतिलक्षकः । पञ्चाशलक्षपर्यन्तो महाराजः प्रकीर्तितः ॥  
सामन्तादिसमा ये तु भृत्या अधिकृता भुवि । ते सामन्तादिसंज्ञाः स्युः राजभागहराः  
क्रमात् ॥

<sup>3</sup> See ग. व. 1064-1065.

<sup>4</sup> See the Doctor's notes on the stanza in question.

respecting this partiality of theirs when he invokes Śiva and Viṣṇu simultaneously in the Third Act of the play<sup>1</sup>.

The reference to Avantivarman's victory over the Hūṇas in the closing stanza leads me to conjecture that the *Mudrārākshasa* was composed in or about 585 A.C., when the happy memory of the joint campaign of the cousins Avantivarman and Prabhākaravardhana was fresh in the minds of the people. Prior to this its author must have served in an outlying Himalayan district subject to Kanauj. This I infer from the knowledge he displays with regard to the situation of the *Parvatadeśa*, the kingdom of Malayaketu, which he makes conterminous with Malayadeśa on the east, Kulūta on the south and Kāsmīra on the west<sup>2</sup>.

The *Mudrārākshasa* is the only play of Viśākhadatta that has come down to us. He appears to have written two other plays which are both lost. One of them is *देवीचन्द्रगुप्त*. Like the *Mudrārākshasa* it is a historical play composed very likely in six or seven acts<sup>3</sup>. It deals with the conquest of Saurāshṭra by the Guptas. King Rāmagupta of the imperial Gupta dynasty, in a war with the Śaka king<sup>4</sup> of Giripura, happens to fall in the hands of the enemy who sets him free on condition of giving his queen Dhruvadevī in ransom. Filled with resentment at the base demand, Prince Chandragupta beseeches his brother Rāmagupta to send him in disguise to the enemy's city in place of the Queen, that he may wipe away the gross insult to the family by slaying its author. But the king who loves his younger brother tenderly, refuses to do so. He thereupon manages to put his plan into execution without his brother being privy to it. Received as

<sup>1</sup> See *Mu.* iii. 20-21.

<sup>2</sup> This is to be inferred from the proposal of the partition of the kingdom of Malayaketu made by the rulers of Malayadeśa, Kulūta and Kāsmīra in the fabricated letter of the fifth act of the play.

<sup>3</sup> The illustration of *नैष्कामिकी ध्रुवा* taken from *देवीचन्द्रगुप्त* in *नाट्यदर्पण* belongs to the close of the fifth act. There is no indication in it of the conclusion of the play being near. So I am led to believe the play to be in six or seven acts.

<sup>4</sup> The name of the Śaka King is Rudrasimha III; see V. Smith's *Early History of India*. He is the last of the Mahākshatrapas of Saurāshṭra.



Dhruvadevī, he finds easy admission to the palace where he meets the Śaka king and murders him. He then effects his escape, safe in the guise of a maniac, only to come back at the head of the imperial forces and take the fort by storm. The play is named देवीचन्द्रगुप्त after the adventure of Chandragupta in the disguise of *Queen Dhruvadevī*<sup>1</sup>.

It is much to be deplored that the play is lost. There are quotations from it in नाट्यदर्पण and शृङ्गारप्रकाश<sup>2</sup>. The latter refers to Chandragupta's adventure in the following terms:— स्त्रीविषनिहुतश्चन्द्रगुप्तः शत्रोः स्कन्धावारं गिरिपुरं<sup>3</sup> शकपतिवधायामत् । There is a similar reference to it in Bāṇa's हर्षचरित<sup>4</sup> which further states that Chandragupta was a Gupta prince. Commenting on the passage Śaṅkara tells us that it was Dhruvadevī, the wife of Chandragupta's brother, whom the Śaka king demanded to gratify his passion<sup>5</sup>. Sāgaranandin also is familiar with the play;

1 The Prince, by his intrepidity and bravery in the enterprise, earned the glorious epithets of साहसाङ्क and विक्रमादित्य, and succeeded to the throne as Chandragupta the Second. When Chandragupta was crowned in the Junāgadh camp on Rāmāgupta's abdication in his favour, a brother of his in Pāṭaliputra seized the throne and the imperial treasure. In the war of succession which ensued Chandragupta slew his rival and recovered the throne and the treasure. This I gather from stanza 48 of the Sanjan Plates of the Rāshtrakūṭa King Amoghavarsha I, dated Śaka Samvat 793 (i.e., A.C. 871), given below:— हत्वा भ्रातरमेव राज्यमहरद् देवीं (Read द्रव्यं) च दानस्ततो लक्षं क्रोष्टिमलेखयत् किल कलौ दाता (Read दत्तं) स गुप्तान्वयः । येनात्याजि तनु (Read ननु) स्वराज्यमसकृद्बाह्यायकैः (Read बाह्येऽर्थकैः) का कथा हीस्तस्योन्नति (Read हीस्तस्याजनि) राष्ट्रकूटतिलको दातेति कीर्तावपि ॥ The emendations are conjectural. For the original the reader is referred to *Epigraphia Indica*, Vol. XVIII,

2 See Appendix D.

3 The text reads अलिपुरं or अलिपुरं. The correction is mine.

4 See *Hch.* VI, अरिपुरे च परकलत्रकामुकं कामिनीविषगुप्तो गुप्तश्चन्द्रगुप्तः शकपतिमशातयत् । I have substituted गिरिपुरं for अरिपुरं, which was the capital (स्कन्धावार) of the Śaka King. गिरिपुर or गिरिनगर is Junagadh in Kathiawad.

5 The commentary runs as follows:— शकानां आचार्यः (Read अर्यः) शकाधिपतिः (Read शकपतिः) ध्रुवदेवीं चन्द्रगुप्तभ्रातृजायां प्रार्थयमानः चन्द्रगुप्तेन ध्रुवदेवीविषधारिणा स्त्रीविषजन (Read स्त्रीजन) परिवृतेन रहसि व्यापादितः ।

for he mentions उन्मत्तचन्द्रगुप्त which is evidently the title of the fifth act<sup>1</sup> of it.

The other lost play of Viśākhadatta remains nameless for the present. While ransacking Sanskrit anthologies for verses by Viśākhadatta not found in the Mudrārākshasa, I came across a single stanza of his in the Saduktikaranāmrita<sup>2</sup>. It runs as under :— रामोऽसौ भुवनेषु विक्रमगुणैर्यातः प्रसिद्धिं परामस्मद्भागवतिपर्ययाद् यदि परं देवो न जानाति तम् । बन्दीवैष यशांसि गायति मरुद् यस्मैकबाणाहतश्रेणी-भूतविशालतालविवरोद्गीणैः स्वरैः सप्तभिः ॥ It is, in all likelihood, addressed by Vibhīshaṇa to Rāvaṇa. Its very form betrays that it belongs to a play. It is at the same time clear that the plot is taken from the Rāmāyaṇa. Equally clear is Viśākhadatta's authorship of the play, as the stanza is quoted under his name.

<sup>1</sup> See Prof. S. Levi's Paper relating to the finds of नाट्यदर्पण and नाट्यलक्षणरत्नकोश. He there questions the historicity of देवीचन्द्रगुप्त. For Rāmāgupta is altogether an unfamiliar name. It does not occur in the genealogical table of the imperial Guptas; nor is there any epigraphic or numismatic record in support of the existence of a Gupta king bearing that name. I submit, however, with much deference, that the rule of Rāmāgupta might have been too brief and inconspicuous to be separately noticed. There is nothing to prove that Chandragupta the Second was specially appointed by Samudragupta to succeed him as the latter had been by his father according to stanza 4 of the Allahabad Stone Pillar Inscription of Samudragupta which runs as follows :— आर्यो ही (Read आयाही)त्युपगुह्य भावपिशुनैरुत्कर्णितै रोमाभिः सभ्येषूच्छ्रुसितेषु तुल्यकुलज(Read जैर्)म्लानाननोद(Read ननैर्)वीक्षितः । स्नेहव्याकुलितेन बाष्प-गुरुणा तत्त्वेषु चक्षुषा यः पित्राभिहितो निरीक्ष्य निखिलां पाहोवमूर्वीमिति ॥ If the attribute तत्परिगृहीत of the Gupta Inscription No. 4 and No. 15 did really imply such a time-honoured practice of selection, it should have been with greater propriety applied to Samudragupta as borne out by the just quoted verse 4 of the Gupta Inscription No. 1. I suspect that, placed between two mighty emperors Samudragupta and Chandragupta II, Rāmāgupta was forgotten. It is only the drama देवीचन्द्रगुप्त that keeps green his memory.

<sup>2</sup> See *Sadu*. I. 46.5. The compiler knew Viśākhadatta; for he quotes *Mu.* i. 1, with the post-script विशाखदत्तस्य (see *Sadu*. I. 3. 5)

<sup>3</sup> The B. I. S. edition of *Sadu*. has शाल. But the trees pierced through and through by the arrow of Rāma were ताल trees. So I have substituted ताल for शाल.

In the Subhāshitāvali there are two *anushtubh* verses ascribed to Viśākhadeva<sup>1</sup>. Dr. Peterson identifies him with the author of the Mudrārākshasa. The variant in the prologue of the play in some of the manuscripts might have induced the Doctor to take the two to be identical. To me the author of the *anushtubh* verses appears to be different from the author of the play. For Datta is the distinctive nominal ending, somewhat like the *avaṭāṅka* of Nāgars, of the family of the dramatist.

What further information about the author can be gleaned from his work, may be summed up in a few sentences. He was well-versed in Grammar and Dramaturgy. He seems to have read भरतनाट्यशास्त्र. He had studied closely the Arthasāstra of Kauṭilya and the Dandānīti of Uśanas. In Logic he belonged to the school of Gotama whose Nyāyasūtra was his favourite study. He was well acquainted with the works of Bhāsa, Kālidāsa and Bhāravi<sup>2</sup>. He had a considerable familiarity with the Saṁhitā

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<sup>1</sup> See सुभा. १५४८, १७२८ । तत् त्रिविष्टपमाख्यानं तन्वङ्ग्या यद्वलित्रयम् । येनानिमिषदृष्टित्वं नृणामप्युपजायते ॥ सेन्द्रचापैः श्रिता मेघैर्निपतन्निर्झरा नगाः । वर्णकम्बलसंवीता बभुर्मत्ता द्विपा इव. The issue, for August, 1928, of the *Journal of Oriental Research*, Madras, mentions a play named अभिसारिकावञ्चितक by Viśākhadeva. Whether the latter is to be identified or not with the author of the *anushtubh* stanzas quoted, Viśākhadatta is obviously different from Viśākhadeva for the reason given above.

<sup>2</sup> Bhāravi, the author of किराताजुनीय is different from his namesake who introduced Dāmodara, the great-grandfather of Dandīn, to Prince (राजपुत्र) Vishṇuvardhana. The latter is understood to be the brother of the Chālukya King Pulakeśin II of Vātāpi. From his being associated with the said Chālukya prince this Bhāravi may be taken to belong to the seventh century. He thus becomes a contemporary of poet Māgha whom I regard posterior to Viśākhadatta on account of his having reproduced the phrase संपत्सु चापत्सु च of *Mu. i. 14* in his *Si. xvi. 84* in a somewhat distorted form संपत्सु चापत्स्वपि. Bhāravi the poet is by far anterior to Māgha on metrical considerations. A study of the table of metres on page 46 of the introduction to my Gujarāṭi Translation of the विक्रमोर्वशीय of Kālidāsa will make this clear. The poet Bhāravi is therefore to be distinguished from his later namesake. Since the find of अवन्तिसुन्दरीकथा and its versified abstract अवन्तिसुन्दरीकथासार the two Bhāravis have come to be confounded.

school of Jyotisha<sup>1</sup>. He was well affected towards Buddhism, but bore a dislike to Jainism, in common with others of the age.

From the poet and the patron let us turn to the play. The *Mudrārākshasa* is a drama of politics. All actions and movements are made to serve political ends ; and notions of right and wrong are subordinated to the fulfilment of a political purpose. Domestic ties, too, assume the air of political partizanship ; and the tender play of womanly love bears the stern aspect of duty. Thus, a dying father accompanies his parting embrace not with blessings to his sons, but with the political watchword of devotion to the cause ; and a fond wife prepares herself for self-immolation on the funeral pile of her husband not from despair and despondency, but from a sense of fellowship in weal and woe. Social relations also undergo a similar change. The friendships formed by Induśarman, Bhāgurāyaṇa and Siddhārthaka with Rākshasa, Malayaketu and Śakaṭadāsa respectively are political friendships.

Judged by the western canons of criticism the play is remarkable for its unity of action. This is ever kept in view without being made unduly prominent. Professor Weber observes that it may be difficult in the whole range of dramatic literature to find a more successful illustration of the rule<sup>2</sup>. All lines of action converge to one focus, all schemes are directed to one object, namely, the conciliation of Rākshasa. From the highest to the lowest all characters consciously or unconsciously are working for the consummation of this end. Even hostile elements are pressed into service and skilfully made to bring about this wished-for catastrophe.

<sup>1</sup> This school had strange notions about the eclipse of the Moon. Varāha mihira in his *Bṛi. S.* 5. 11, just refers to them only to repudiate them. He does not care to refute them. Since then they are not found in works on Astronomy. But in Astrology they have a place. We read of the evil influence of Grahaṇa-yoga in horoscopes counteracted by Budha (Mercury). Probably, it is this counteracting influence of Budha in the Astrological ग्रहणयोग to which Amarachandra in his वा. भा. ११८१ and Premānand in his द्रौ. ह. २३१३१ refer. That Viśākhadatta should allude to the quaint notion of the Sāṃhitā school vouching for the counteracting influence of Budha in an eclipse of the Moon and his learned audience should listen to it without disbelief, proves that the dramatist must not be far removed in time from the astronomer.

<sup>2</sup> See Wilson's *Hindu Theatre*.

Next to the unity of action comes the consideration of characters. In delineating them Viśākhadatta arranges them in groups of twos, which forms a novel feature of the play. The members of the groups gain by comparison and their peculiar distinctive traits are brought into bold relief. Chāṇakya and Rākshasa are both astute politicians. They are bold schemers minding the end and not the means. They are equally altruistic in their aims. But Chāṇakya is cool and circumspect; whereas, Rākshasa is forgetful and blundering. The former observes strict secrecy in all his dealings, so much so that no two agents of his or groups of agents know one another. The latter is too generous to distrust any body about him. One is harsh and unbending. The other is, by nature, gentle and pliable. The contrast of Chandragupta and Malayaketu is still more strongly marked. The former is a capable and considerate ruler. The latter is an incompetent and conceited youth. The faith of the pupil Chandragupta in the preceptor is full and entire. The capricious mountaineer at one time trusts his father's friend and ally, and at another the secret agent of his enemy. One is trained and self-confident. The other is untrained and vain. To be brief, the Maurya is *dravya* and the Mlechchha is *adravya* as the author tersely puts it. Of minor characters Chandanadāsa presents a noble example of self-sacrifice. His attachment to Rākshasa is as strong and sincere as that of Induśarman to Chāṇakya. But the flame of love burns bright and undefiled in the heart of the headman of the guild of pearl-merchants; whereas it is befouled and bedimmed by deceit and perjury in that of the sham Buddha monk. The secret agents Bhāgurāyaṇa and Siddhārthaka are known for the faithful execution of their commissions. The former, however, while discharging it, feels compunctions; for his mind shudders at the deep-dyed perfidy that he has to play. But the latter, with an accommodating conscience, conveniently shuts his eyes to the merits and demerits of the mandates of his master. Less important, but not less interesting are the groups of Nipuṇaka and Virādhagupta, of Vaihinari and Jājali, etc. They are duplicate portraits differing in shading.

According to Indian works on poetics the permanent feeling (*sthāyibhāva*) that runs through the play is that of resoluteness (*utsāha*). This spirit of resolute action is presented to us in a variety of combinations. In Chāṇakya it is coupled with a chivalrous admiration of the enemy's noble qualities. In Chandragupta it is blended with a dutiful reverence for his preceptor. In Malayaketu it is strengthened by the action of filial love. In Rākshasa it is intensified by his unflinching fidelity to his late sovereign. In Bhāgurāyaṇa, Siddhārthaka and Saṃṛiddhārthaka it is accentuated by a feeling of awe unto Chāṇakya. In Virādhagupta it is emphasized by a sincere attachment to Rākshasa. In Nipuṇaka and Karabhaka it is characterized by meek submission to the mandates of the master. In Chandanadāsa it is bound up with the spirit of self-sacrifice, in his devoted wife with a stern sense of duty, and in his young son with a sacred regard for family traditions. These accessory feelings (*samīchāribhāvas*) conspire to develop the permanent feeling into what is technically known as the heroic sentiment (*vīra-rasa*). It does not, however, attain to that high pitch in the Mudrārākshasa which it reaches in the Mahāvīracharita. It were vain to look for the overpowering pathos of Bhavabhūti or the delicate touch of Kālidāsa in a drama of state intrigues. The flight of Viśākhadatta is circumscribed by the matter-of-fact sphere of politics. Adopting, therefore, a forcible and business-like style he entertains us with a manly strain of sentiment and vigorous perception of character.

To come to the story of the drama, the conciliation of Rākshasa is the main theme (*ādhikārika vastu*). Chāṇakya had destroyed the Nandas and placed Chandragupta on the throne. To make him secure, he presses Rākshasa, the minister of the late rulers into the service of their Maurya successor. Inseparably connected with it is the discomfiture of Malayaketu which forms an episode (*patākā*). The main theme and episode are both cleverly conceived and as beautifully executed. They are almost co-extensive. The most touching incident in this play is the heroic self-sacrifice of Chandanadāsa. Unlike other plays the Mudrārākshasa lays the beginning of this adventitious incident (*prakarī*) in the initial division (*mukha samdhi*), and ends it when

the play itself comes to an end, that is, in the completive division (*nīrvahāṇa saṁdhi*).

Let us now pass on to the progress of the story. The first act opens with the resolution of Chāṇakya to press his political adversary Rākshasa into the service of Chandragupta. To achieve this end vast schemes are formed, shaped and committed to proper agents for execution, schemes that begin to develop while we are still wondering at their scope and aim—so swift is the move of action. In the second act there is a temporary remission of speed ; but the progress is by no means dull nor is the move tardy. The present of an ornament to Rākshasa by Malayaketu, the arrival of the secret agent Siddhārthaka, the bestowal of the newly received royal gift on him for the rescue of Śakaṭadāsa, the restoration of the signet ring to Rākshasa, the report of the disagreement between Chāṇakya and Chandragupta and the trumping of the ornaments of Parvataka on Rākshasa, mark the steady onward trend. Gaining in intensity the course of action proceeds with an ever-increasing rapidity in the next three acts, culminating in the execution of the five Mlechchha kings, the dismissal of Rākshasa, and the advance of Malayaketu on Pāṭaliputra. After the heat of this dramatic run of action, the author moderates his pace, and treats us with lyrical snatches in the sixth act. In the seventh, the movement is once more brisk, the business hastening to the wished-for happy catastrophe, the conciliation of Rākshasa.

The *Mudrārākshasa* discloses a peculiarity of scenic arrangement which deserves to be noted. In the performance of a Sanskrit play, the whole stage is exposed to the view on the removal of the curtain. Characters enter, move about the stage, perform their parts and retire, each act constituting one continuous scene. In the *Mudrārākshasa* the stage is presented to the view in separate sections, each section forming something like a scene by itself. For instance, the third act of the play shows to us Chandragupta observing from the top of the suburban *Suyāṅga* Palace how his royal mandate to celebrate the *Kaumudī* festival is received by his subjects. Then we are taken to the humble habitation of the minister Chāṇakya in the town, wherefrom

we return to the palace on the Ganges to witness the feigned quarrel between the royal pupil and his preceptor. Similarly the fifth act presents Malayaketu in the pavilion of state conducting the examination of Siddhārthaka who was caught in the act of leaving the camp without a passport. In the midst of the inquiry we are taken to the tent of Rākshasa in another part of the camp. Thence we hasten back to the royal pavilion to get to the end of the inquiry. Thus the scene of action shifts from one section of the stage to another, so that, while there is a brisk move of action in one part, characters in another part cease to engage the attention of the audience. We thus see Viśākhadatta dividing an act into scenes in the *Mudrārākshasa*, at the same time taking care to avoid studiously any violent and abrupt change of place.

The poet might have derived the plot of his play from the *Rājavalis*, *Charitas* and other historical materials available to him<sup>1</sup>. The murder of Emperor Nanda by an agent of Chāṇakya,

<sup>1</sup> By the bye Śāradātānaya in the eighth chapter of *Bhāvaprakāśana* cites as an instance of the Bhāsvara variety of Nāṭaka, a play in which Nanda and Chandragupta appear as characters; and in the Introduction of *Kundamālā* (Dakṣiṇa Bhārati Series) there is the mention of a play named Pratiñā-Chāṇakya which, the Editor observes, is referred to in works on *Alaṅkāra* in the South. It goes to prove the popularity of the historical theme of the *Mudrārākshasa*. I may here casually refer to two misleading passages in the commentary of दशरूप which relate to the source of the *Mudrārākshasa* and to the seventeenth stanza of the second act of the play. The first occurs at the end of the first *Parichchheda*. It runs thus:—

बृहत्कथामूलं सुद्वाराक्षसम् ।  
चाणक्यनाम्ना तेनाथ शकटालगृहे रहः ।  
कृत्यां विधाय सहसा सपुत्रो निहतो नृपः ॥  
योगनन्दे यशःशेषे पूर्वमन्दसुतस्ततः ।  
चन्द्रगुप्तः कृतो राज्ये चाणक्येन महौजसा ॥

इति बृहत्कथायां सूचितम् । The two verses quoted are in Sanskrit. They could not have formed a part of the *Brihatkathā* which was composed in the Paisācha Prākṛit. As a matter of fact they belong to the *Brihat-Kathāmanjarī* of Kshemendra who is junior to the commentator Dhanika by about a century and a half. The passage is, on the very face of it, a later interpolation. Dr. Hall looked upon the commentary on the concluding stanza of the *Parichchheda* as spurious. The second passage is not much removed from the first. In the beginning of the second *Parichchheda* Dhanika writes

स्थिरो वाङ्मनःक्रियाभिर-  
चञ्चलः । यथा.....भर्तृहरिशतके । प्रारभ्यते न खलु विघ्नभयेन नीचैः प्रारभ्य  
विघ्नविहता विरमन्ति मध्याः । विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः प्रारब्धमुत्तमगुणा-  
स्त्वमिवोद्ब्रहन्ति ॥

Though nominally quoted from the *Sataka*, the stanza belongs in reality to the *Mudrārākshasa*. It betrays its close relationship to it by the dramatic mode of expression which is not suited to the *Sataka*.



the installation of Sarvārthasiddhi on the vacant throne by Rākshasa, his retirement to a penance forest and his subsequent assassination, the murder of the Himālayan chief Parvataka and the conciliation of Rākshasa are, to all appearance, historical facts. Of the characters of the play Chandragupta and Chāṇakya are unquestionably historical personages. So, too, are Rākshasa and Sarvārthasiddhi. If the Brāhmaṇa minister of the Nandas had been a creation of the poet, such a prominent character should not have been given so bad a name. The author generally selects suggestive names for his fictitious characters, for example, Nipuṇaka (the clever one), Virādhagupta (the strangely disguised one), Siddhārthaka (the successful one), etc. How could one who had achieved nothing be given the name of Sarvārthasiddhi, if he had been a fictitious character? The conflict with Rākshasa was an aftermath of the twelve years' war with his masters, the Nandas.

Of the historical characters the most prominent is Chāṇakya. He was the son of Chaṇaka. One of his ancestors was Kuṭila after whom he is named Kauṭilya. The Kauṭilyas formed a subdivision of the Yāskas who were a branch of the Bṛiḡus<sup>1</sup>. Chāṇakya and Kauṭilya are thus, patronyms. His name proper was Vishṇugupta. By his great learning he had earned the distinguishing epithets of Budha and Sarvajña<sup>2</sup>. Himself a student of the Sāmaveda<sup>3</sup>, he had also learnt the other three<sup>4</sup>, and was an adept in the mysteries of the sacrificial lore<sup>5</sup>. He was the *Guru*, i.e., preceptor, of Chandragupta. It was to train him up in politics that the sage wrote the Kauṭīliya Arthaśāstra<sup>6</sup>. Chandragupta was a very promising prince endowed with many

<sup>1</sup> See प्रवरमञ्जरी.

<sup>2</sup> See *Mu.* i. 6 and i. 17<sup>15</sup>.

<sup>3</sup> This is inferred from the precedence given to the Veda in the enumeration of the triad of Vedas in कौ. अ. शा. 1. 3. 1

<sup>4</sup> *Kā. Nīti Sā.* i. 3.

<sup>5</sup> See *Kā. Nīti. Sā.* i. 4. यस्याभिचारवज्रेण वज्रज्वलनतेजसः । पपाता मूलतः श्रीमान् सुपर्वा नन्दपर्वतः ॥ ; see also *Mu.* iv. 12.

<sup>6</sup> For the tradition see D. K. इयमिदानीमाचार्यविष्णुगुप्तेन सौर्यार्थे षड्भिः श्लोकसहस्रैः संक्षिप्ता ।

good qualities of the head and the heart. His step-brothers, the eight Nandas, envied and hated him ; and Chāṇakya, who was his preceptor, also became an object of their hatred. Once, when he was at the Court of Emperor Nanda, he was spitefully ousted from the seat of honour and insulted by them. The preceptor and the pupil felt highly offended and they left the Court. Collecting a force of mercenary soldiers from the north-western frontier, they waged war with the Nandas. In this long and hard-fought struggle of twelve years<sup>1</sup>, the Emperor was assassinated by a secret agent of Chāṇakya come to negotiate peace<sup>2</sup>, and his eight sons were slain one after another<sup>3</sup> in the war. By his iron energies and resourceful brain, Chāṇakya thus won an empire for Chandragupta<sup>4</sup>. His next object was to make him secure on the throne by winning over Rākshasa and pressing him into service, in which he equally succeeded by his wonderful genius. In the science of politics Kauṭilya's authority is almost supreme. Kāmandaka reverentially makes obeisance to him in words which are highly complimentary<sup>5</sup>. This great political thinker is also famous for his simple and elegant didactic verses<sup>6</sup>. His success as a practical statesman was due to the *policy of thoroughness* of which he is said to be the advocate<sup>7</sup>. The earliest known

<sup>1</sup> See Pargiter's *Dynasties of the Kali Age*.

<sup>2</sup> See नी. वा. । दूतसमु. । चाणक्यस्तीक्ष्णदूतप्रयोगेणैकं नन्दं जघान । See also हितो. । नन्दं जघान चाणक्यस्तीक्ष्णदूतप्रयोगतः । तद्दूरान्तरितं दूतं पश्ये-  
द्वीरसमन्वितः ॥

<sup>3</sup> See Pargiter's *Dynasties of the Kali Age*, see also *Mu.* iii. 27.

<sup>4</sup> When Alexander invaded the Panjab and Sindh, Magadha was ruled by one of the eight Nandas, and not by Emperor Nanda. These provinces had become independent after the assassination of the Emperor during the twelve years' Civil War. Had the invasion occurred in the life-time of the Emperor, he should certainly have met the invader on the confines of his empire ; for Takshāṣila was connected with Pāṭaliputra by a trunk road. At the time when Alexander returned to Persia, Chandragupta was in possession of the throne of Magadha. But he had still a powerful antagonist in Rākshasa to deal with nearer home. So, he did not mind what happened in the distant provinces that had seceded and had come under a foreign yoke.

<sup>5</sup> See *Kā. Nīti Sā.* ii. 2-6.

<sup>6</sup> See वृद्धचाणक्य and लघुचाणक्य.

<sup>7</sup> See पं. । तं. २ । सुकृत्यं विष्णुगुप्तस्य मित्रासिर्भागवस्य च । बृहस्पतेरविश्वासो नीतिसंधिस्त्रिधा स्थितः ॥

cypher seems to have been devised by him ; for it bears his name<sup>1</sup>. His fame principally rests on his *Arthasāstra*.

The ethics of the *Mudrārākshasa* are the ethics of politics, not of ordinary life. The course of policy followed is that of crookedness (*śāthyanīti*). Its wickedness is partly redeemed by devoted fidelity, by a strict sense of duty and by selflessness of those who follow it. In their political code the end justifies the means. Their low morality is not to be taken as an index of the morals of the times any more than that of the *Pāradārika* section of the *Kāmasūtra*. The path by which ordinary people went, was the path of rectitude (*dharmanīti*) presented in *ऋघुचाणक्य* and *बृद्धचाणक्य*. However harshly we may think of the crooked policy of *Chāṇakya*, it must be said to his credit that his schemes, far from being bloody, are meant to prevent the shedding of blood. In the incidents of the play there is not a single sacrifice of human life for which *Chāṇakya* is accountable. The orders of the executions of *Śakaṭadāsa* and *Chandanadāsa* are mere demonstrations ; and the reported decapitation of the executioners of the former is but a political lie. The antecedents of the play are not bloodless. The extirpation of the *Nandas*, however, was an unavoidable contingency of aggressive warfare, and the murders of *Sarvārthasiddhi* and *Parvataka* were political necessities.

The *Mudrārākshasa* has the good fortune, I should rather say evil fortune, of having a number of commentaries which, proposing to lead, simply mislead us. They show a deplorable ignorance of the plot ; and the text they follow is corrupt in many places. The best of the lot is the *Mudrārākshasa-Vyākhyā* published in the *Bombay Sanskrit Series*. It was composed by *Dhūṇḍirāja*, son of *Lakshmaṇa* of the *Vyāsa* family at the suggestion of *Tryāmbaka Adhvarin*, the minister of the *Bhonsle* king *Sarfoji* (1711-1729 A.C.) of *Tanjore* in the *Śaka* year 1635 (1713 A.C.). The commentator gives copious dramaturgical notes but they are deplorably inaccurate. *Dhūṇḍirāja* was the author of *Śāhaviḷāsa*, a work on music, named after king *Śāhaji*, brother of *Sarfoji*, of

<sup>1</sup> See the *Jayamangalā* on का. सू. पृ. ३७, कौटिलियमिदं कादेः स्वरयो-  
ह्रस्वदीर्घयोः । विन्क्ष्मणोर्विपर्यासाद्दुर्बोधमिति संज्ञितम् ॥

Tanjore. The second commentary is *Mudrādīpikā* by Graheśvara, a native of Tirabhukti (Tirhut). The scholiast traces his descent from Chakrapāṇi through Śrī-Vatsa-Kavindra, Jayāditya, and Rāmaśarmaṇḍita, down to Siddheśvara who was the father of Mahāmahopādhyāya Graheśvar. He mentions Miśra Vateśvara as his *guru*. His is an unprofitably discursive and provokingly meagre scholium<sup>1</sup>. The third is *Mudrāprakāsa* by Vaṭeśvara, son of Gaurīpati or Gaurīśvara. In the exposition of the text it is in no way better than Graheśvara's. The fourth is the short commentary of Ratināthachakrin cited in Dr. Hillebrandt's edition of the *Mudrārākshasa*. The fifth is तत्पर्यबोधिनी by Svāmīśāstrin of *Hārīta gotra*. He was a native of अनन्तसागर otherwise called चोलवन्दान in मधुरामण्डल (Madura Territory), and was patronized by king Rāmachandra. A versified abstract of the plot is prefixed to it. Besides these commentaries there are two Sanskrit versions (*chhāyās*) of the Prākṛit portion of the play. One is by Bhāskara of the *Kaśyapa gotra*, son of Appājibhatta and grandson of Haribhatta of Benares. The other is the work of Bābūrāja *alias* Keśava Upādhyāya, the *guru* of the Marathi poet Moropant. He wrote it in the Śaka year 1683 very likely for his प्रियशिष्य (favourite pupil) Moropant. These yield a few good readings not found elsewhere. All the works are of modern date.

There are four guides that pretend to introduce us to the play. They are made up of tales and legends no better than those given in *Kathāsaritsāgara* and *Bṛihat-kathāmañjarī*. Two of them, namely, *Mudrārākshasakathopodghāta* by Dhunḍirāja the commentator and *Chāṇakyakathā* by Ravinartaka, are in verse. The latter also goes by the name of कौटिल्यकथासार. Ravinartaka says that he has versified an extant prose abstract. The other two, namely, *Mudrārākshasapūrvasaṁkathā* by Ananta Kavi, son of Timāji Paṇḍita and grandson of Bāloji Paṇḍita who lived in the middle of the seventeenth century, and *Mudrārākshasapūrvapīthikā* of nameless authorship, are in prose. These unhistorical works are next to useless in the elucidation of the plot of a historical play.

<sup>1</sup> *The Deccan College Catalogue* and Anfrecht's *Catalogus Catalogorum* ascribe it to Maheśvara, which is erroneous. There should be Graheśvara.

Manuscripts of plays are in the habit of giving names of their own coinage to acts. In this they seem to imitate writers of *alamkāra*. They not unfrequently refer the reader not to the play, but to the particular act of it, for the quotation they make. While they do this, they give a distinctive name to the act in question. It is a time-honoured practice of theirs. Conforming to it I have given proper designations to the acts of the *Mudrārākshasa*. In coining new names I have adopted the view-point of Chāṇakya and taken care to see that they are expressive and appropriate.

Before I conclude, I note some minor characteristics of the author. The first thing that attracts attention is the use of *Ślesha*. All premonitions (*patākāsthānaka*) are based on this figure. Viśākhadatta has a partiality for it. According to Bāṇa it was the mode of expression which the northern poets freely indulged in. Their eastern brethren favoured *oḷas* and the southern delighted in *utprekshā*. Poets of the west cared only for *sense*<sup>1</sup>. In the *Mudrārākshasa* the *double entendre* is mostly suggestive. There is no misuse or abuse of it as in the *Kādambarī* or the *Vāsavadattā*. Another peculiarity of the poet is the simile based on *parallelism* (*bimbapratibimbabhāva*). When the comparison instituted is striking, it does not fail to interest us. But in a few cases it degenerates into verbal correspondence, when it proves dry and insipid. Next comes *Bhaṅgyantarakathana*, which calls for a remark. The poet states something in prose and repeats the same thing in verse just after that<sup>2</sup>. It is tautology pure and simple. Fortunately for us, instances of *Bhaṅgyantarakathana* are not many in the *Mudrārākshasa*. Māgha and Śrīharṣha treat us with this intellectual jugglery and Mallinātha views it with approbation. It should, however, be repudiated. Viśākhadatta is at times obscure and enigmatical, as for instance, in *Mu. iv. 8* and *vi. 18*. But the Massinger of India is not the less interesting for all that.

<sup>1</sup> See the following verses given in the beginning of the *Harshacharita* :—  
श्लेषप्रायमुदीच्येषु प्रतीच्येष्वर्थमात्रकम् । उत्प्रेक्षा दाक्षिणात्येषु गौडेष्वक्षरडम्बरः ॥

<sup>2</sup> See *Mu. ii. 2-3*.

# श्रीमद्विशाखदत्तविरचितं

## मुद्राराक्षसम्

॥ नान्यन्ते सूत्रधारः प्रविशति ॥

सूत्रधारः ।

धन्या केयं स्थिता ते शिरसि शशिकला किं नु नामैतदस्या  
नामैवास्यास्तदेतत् परिचितमपि ते विस्मृतं कस्य हेतोः ।  
नारीं पृच्छामि नेन्दुं कथयतु विजया न प्रमाणं यदीन्दु-  
देव्या निहोतुभिच्छोरिति सुरसरितं शाठ्यमव्याद्विभोर्ध्वः ॥ १ ॥

अपि च

पादस्याविर्भवन्तीमवनातिमवने रक्षतः स्वैरपातैः  
संकोचेनैव दोगां मुहुरभिनयतः सर्वलोकातिगानाम् ।  
दृष्टिं लक्ष्येषु नोप्रां ज्वलनकणमुचं बध्नतो दाहभीते-  
रित्याधारात्पुरोधात्त्रिपुरविजयिनः पातु वो दुःखनृत्तम् ॥ २ ॥

अलमतिप्रसङ्गेन । आह्लापितोऽस्मि परिषदा ( 1 ) अथ त्वया सामन्त-  
वटेश्वरदत्तपौत्रस्य महाराजभास्करदत्तसूनोः कवेर्विशाखदत्तस्य कृति-  
३ मुद्राराक्षसं नाम नाटकं नाटयितव्यमिति । यत्सत्यं काव्यविशेषवेदिन्यां  
परिषदि प्रयुञ्जानस्य ममापि सुमहान् परितोषः प्रादुर्भवति । कुतः

चीयते बालिशस्यापि सत्श्रेत्रपतिता कृषिः ।

न शालेः स्तम्भकरिता वपुर्गुणमपेक्षते ॥ ३ ॥

तथावदिदानीं गृहजनेन सह संगतिक्रमनुतिष्ठामि ॥ परिक्रम्यावलोक्य च ।  
अये किमिदम् । अस्मद्गृहे महोत्सव इवाद्य स्वस्वकर्मण्यधिकतरमभियुक्तः  
३ परिजनः । तथा हि

१ नोप्रज्व\* T.—२ पृथुसूनोः M. T.—विशाखदेवस्य H ( M N ).

( 1 ) Mss. add यथा here.

१ [ मुद्राराक्षसम् ]

बहति जलामियं पिनष्टि गन्धानियमियमुद्ग्रथते स्रजो विचित्राः ।

मुसलमिदमियं च पातकाले मुहुरनुयातिकलेन हुंकृतेन ॥ ४ ॥

भवतु । कुटुम्बिनीमाहूय पृच्छामि ॥ नेपथ्याभिमुखमवलोक्य ॥

गुणवत्युपायनिलये स्थितिहेतो साधिके त्रिवर्गस्य ।

मद्भवन्तीतिविद्ये कार्यादार्ये द्रुतमुपेहि ॥ ५ ॥

नटी । ॥ प्रविश्य ॥ अज्ज इअह्मि । अण्णाणिओएण मं अणुणेह्मदु  
अज्जो ॥ आर्यं इयमस्मि । आञ्चानियोगेन मामनुगृह्णात्वार्यः ॥

३ सूत्रधारः । आर्ये तिष्ठतु तावदाह्वानियोगः । कथय किमद्य भगवतां  
ब्राह्मणानामुपनिमन्त्रणेन कुटुम्बकमनुगृहीतमभिमता वा भवन्मतिथयः  
प्राप्ता यत् एष पाकविशेषारम्भः ।

६ नटी । अज्ज उव्वणिमन्तिदा मए भअवन्तो बह्मणा ॥ आर्यं उपनिमन्त्रिता  
मया भगवन्तो ब्राह्मणाः ॥

सूत्रधारः । अथ कस्मिन् निमित्ते ।

९ नटी । उवरज्जदि किल चन्दो त्ति ॥ उपरज्यते किल चन्द्र इति ॥

सूत्रधारः । क एवमाह ।

नटी । एवं सु <sup>town folk</sup>णअरवासी जणो मन्तेदि ॥ एवं खडु नगरवासी जनो

१२ मन्त्रयते ॥

सूत्रधारः । आर्ये कृतश्रमोऽस्मि ज्योतिःशास्त्रे । तत् प्रवर्त्यतां भगवतो ब्राह्म-  
णानुद्दिश्य पाकविशेषः । चन्द्रोपरागं प्रति तु त्वं (२) विप्रलब्धासि पश्य ।

१५ क्रूरग्रहः संकेतुश्चन्द्रं संपूर्णमण्डलमिदानीम् ।

अभिभवितुमिच्छति बलाद्

॥ नेपथ्ये ॥ आः क एष मयि स्थिते चन्द्रमभिभवितुमिच्छति ।

१८ सूत्रधारः ।

रक्षत्येनं तु बुधयोगः ॥ ६ ॥

नटी । अज्ज को उण एसो धरणीगोअरो भविअ चन्द्रं गहाहिहवादो  
रक्खितुं इच्छदि ॥ आर्यं कः पुनरेष धरणीगोचरो भूत्वा चन्द्रं ग्रहामिभवा-  
३ द्रक्षितुमिच्छति ॥

१ \*हेतोः T.—२ कार्याचार्ये T. H.—३ भअवं चन्दो M. T. H.—चतुः-  
षष्ठ्यङ्गे added in all but H ( M N ).—५ चन्द्रमसंपूर्णं\* M. चन्द्रमसंपूर्णं\* t.  
(2) *Mss. insert* केनापि here.

सूत्रधारः । यत्सत्यं मया नोपलक्षितः । भवतु । भूयोऽभियुक्तः स्वर-  
व्यक्तिमुपलक्ष्ये ॥ क्रूरग्रह इत्यादि पुनः पठति ॥

६ ॥ पुनर्नैपथ्ये ॥ आः क एष मयि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति ।  
सूत्रधारः । आम् ज्ञातम् ।

कौटिल्यः

९

॥ नटी भयं नाटयति ॥

सूत्रधारः ।

कुटिलमतिः स एष येन

क्रोधाग्रौ प्रसभमदाहि नन्दवंशः ।

चन्द्रस्य प्रहणमिति श्रुतेः सनाम्नो

सौर्येन्दोर्द्विषद्भियोग इत्युपैति ॥ ७ ॥

तदावां गच्छावः ।

॥ निष्क्रान्तौ ॥

॥ इति प्रस्तावना ॥

॥ ततः प्रविशति शिखां परामृशन् सकोपश्चाणक्यः ॥

चाणक्यः । आः क एष मयि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति ।

नन्दकुलकालमुजर्गी कोपानलबहुललोलधूमलताम् ।

अद्यापि बध्यमानां बध्यः को नेच्छति शिखां मे ॥ ८ ॥

अपि च

उलङ्घयन् मम समुज्ज्वलतः प्रतापं

कोपस्य नन्दकुलकाननधूमकेतोः ।

सद्यः परात्मपरिमाणविवेकमूढः

कः शालभेन विधिना लभतां विनाशम् ॥ ९ ॥

शाङ्करव शाङ्करव ।

शिष्यः ॥ प्रविश्य ॥ उपाध्याय आज्ञापय ।

३ चाणक्यः । वत्स उपवेष्टुमिच्छामि ।

शिष्यः । उपाध्याय नन्वियं संनिहितवेत्रासना द्वारप्रकोष्ठशाला ।

तदिहोपवेष्टुमर्हत्युपाध्यायः ।



६. चाणक्यः । वत्सः कार्याभियोग एवास्मानाकुलयति न पुनरुपाध्याय-  
सहभूः शिष्यजने दुःशीलता ॥ शिष्ये निष्क्रान्त उपविश्यात्मगतम् ॥ कथं  
प्रकाशतां गतोऽयमर्थः पौरेषु यथा किल नन्दकुलविनाशजनितरोषो  
९. राक्षसः पितृवधामर्षितेन सकलनन्दराज्यपरिपणनप्रोत्साहितेन पर्वतक-  
पुत्रेण मलयकेतुना सह संधाय तदुपबृंहितेन महता म्लेच्छराजबलेन  
वृषलमभियोक्तुमुद्यत इति ॥ विचिन्त्य ॥ अथवा येन मया सर्वलोक-  
१२. प्रकाशं नन्दवंशवधं प्रतिज्ञाय निस्तीर्णा दुस्तरा प्रतिज्ञासरित् सोऽह-  
मिदानीं प्रकाशीभवन्तमप्येनं समर्थः शमयितुम्—कुतः—यस्य मम  
श्यामीकृत्याननेन्दून् रिपुयुवतिदिशां संततैः शोकधूमैः  
कामं मन्त्रिद्रुमेभ्यो नयपवनहृतं मोहभस्म प्रकीर्य ।  
दग्ध्वा संभ्रान्तपौरद्विजगणरहितान् नन्दवंशप्ररोहान्  
दाह्याभावान्न खेदाज्ज्वलन इव वने शाम्यति क्रोधवह्निः ॥ १० ॥

अपि च

शोचन्तोऽवनतैर्नराधिपभयाद् धिक्शब्दगर्भैर्मुखै-  
र्मामप्रासनतोऽवकृष्टमवशं ये दृष्टवन्तः पुरा ।

ते पश्यन्ति तथैव संप्रति जना नन्दं मया सान्वयं

सिंहेनेव गजेन्द्रमद्रिशिखरात् सिंहासनात् पातितम् ॥ ११ ॥

सोऽहमिदानीमवसितप्रतिज्ञाभरोऽपि वृषलपेक्षया शस्त्रं धारयामि ।  
मया हि

समुत्खाता नन्दा नव हृदयशल्यां इव भुवः

कृता मौर्ये लक्ष्मीः सरसि नलिनीव स्थिरपदा ।

द्वयोः सारं तुल्यं द्वितयमभियुक्तेन मनसा

फलं कोपप्रीत्योर्द्विषति च विभक्तं सुहृदि च ॥ १२ ॥

अथवा अगृहीते राक्षसे किमुत्खातं नन्दवंशस्य किं वा स्वैर्यमापादितं  
चन्द्रगुप्ते लक्ष्म्याः (३) ॥ विचिन्त्य ॥ अहो राक्षसस्य नन्दवंशे निर-  
३. तिश्यो भक्तिगुणः । स खलु कस्मिंश्चिदपि जीवति नन्दान्ववाये  
वृषलस्य साचिष्यं प्राहयितुं नै शक्यते । नन्दवंशोद्यमं प्रति निरुद्योगो-

१ तदुपबृंहितेन M. T. B., तदुपबृंहितेन (M.)—२ °रिगः T. H., रागाः M.—  
३ न शक्यते । (अतः) तदभियोगं प्रति निरुद्योगैरस्माभिरवस्थातुमयुक्तमित्यनयैव  
M. B., न शक्यते । तदभियोगं प्रति निरुद्योगः शक्योऽवस्थापयितुमस्माभिः । अनया T.

(३) Mss. read चन्द्रगुप्तलक्ष्म्याः.

१ स्वस्थापयितुम् । अस्माभिरनया बुद्ध्या तपोवनगतोऽपि घातितस्तपस्वी  
 ६ नन्दवंशीयः सर्वार्थसिद्धिः । यावदसौ मलयकेतुमङ्गीकृत्याःमदुच्छेदाय  
 विपुलतरं प्रयत्नमुपदर्शयत्येव ॥ प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा ॥ साधु  
 अमात्यराक्षस साधु ।

ऐश्वर्यादनपेतमीश्वरमयं लोकोऽर्थतः सेवते

तं गच्छन्त्यनु ये विपत्तिषु पुनस्ते तत्प्रतिष्ठाशया ।

भर्तुर्ये प्रलयेऽपि पूर्वसुकृतासङ्गेन निःसङ्गया

भक्त्या कार्यधुरां वहन्ति कृतिनस्ते दुर्लभास्त्वादृशाः ॥ १३ ॥

अत एवास्माकं त्वत्संग्रहणे यत्नः ।

अप्रज्ञेन च कातरेण च गुणः स्याद्भक्तियुक्तेन कः

प्रज्ञाविक्रमशालिनोऽपि हि भवेत् किं भक्तिहीनात्फलम् ।

प्रज्ञाविक्रमभक्तयः समुदिता येषां गुणा भूतये

ते भृत्या नृपतेः कलत्रमितरे संपत्सु चापत्सु च ॥ १४ ॥

( 4 ) कथमसौ वृषलस्य साचिव्यग्रहणेन सानुग्रहः स्यादिति  
 मयास्मिन् वस्तुनि न शयानेन स्थीयते । यथाशक्ति क्रियते तत्सं-  
 ३ ग्रहणे प्रयत्नः । कथमिव । अत्र तावद् वृषलपर्वतकयोरन्यतरविनाशेन  
 चाणक्यस्यापकृतं भवतीति विषकन्यक्या राक्षसेनास्माकमत्यन्तोपकारि  
 मित्रं घातितस्तपस्वी पर्वतेश्वर इति संचारितो जनापवादः । लोक-  
 ६ प्रत्ययार्थमस्यैवार्थस्याभिव्यक्तये पिता ते चाणक्येन घातित इति  
 रहसि त्रासयित्वा भागुरायणेनापवाहितः पर्वतकपुत्रो मलयकेतुः ।  
 शक्यः खल्वेष राक्षसमतिपरिगृहीतोऽप्युत्तिष्ठमानः प्रज्ञया निवारयितुं  
 ९ न पुनरस्य निग्रहान् पर्वतकवधोत्पन्नमयशः प्रकाशीभवत् प्रमाष्टुमिति ।  
 प्रयुक्ताश्च स्वपक्षपरपक्षयोरनुरक्तापरक्तजनजिज्ञासया बहुविधदेशवेष-  
 भाषाचारवेदिनो नानाव्यञ्जनाः प्रणिधयः । अन्वियते च कुसुम-  
 १२ पुरवासिनां नन्दामात्यसुहृदां निपुणं प्रचारगतम् । तत्तत् कारणमुत्पाद्य

( 5 ) कृतककृत्यतामापादिताश्चन्द्रगुप्तसहोत्थायिनो भद्रभटप्रभृतयः  
 प्रधानपुरुषः । शत्रुप्रयुक्तानां तीक्ष्णरसदादीनां प्रतिविधानं प्रत्य-

१ अनभिव्यक्तये (M).

( 4 ) *Mss. read तद् in place of कथमसौ वृषलस्य साचिव्यग्रहणेन सानुग्रहः*  
 स्यादिति which they have before 1. 14. ( 5 ) *Mss. read कृतकृत्यताम्.*

१५. प्रमादिनः परीक्षितभक्तयश्च क्षितिपतिप्रत्यासनाः कृतास्तत्राप्तपुरुषाः ।  
 अस्ति चास्माकं सहाध्यायि मित्रमिन्दुशर्मा नाम ब्राह्मण औशनस्यां  
 दण्डनीत्यां चतुःषष्ठ्यङ्गे ज्योतिःशास्त्रे च परं प्रावीण्यमुपगतः । स  
 १८ च मया क्षपणकलिङ्गधारी नन्दवंशवधप्रतिज्ञानन्तरमेव कुसुमपुरभ-  
 भिनीय सर्वनन्दामात्यैः सह सख्यं प्राहितः । विशेषतश्च तस्मिन्  
 राक्षसः समुत्पन्नविश्रम्भः । तेनेदानीं महत् प्रयोजनमनुष्ठेयं भविष्यति ।  
 २१ तदेवमस्मत्तो न किञ्चित् परिहीयते । वृषल एव केवलं प्रधानप्रकृति-  
 रस्मास्वारोपिततन्त्रभारः सततमुदास्ते । अथ वा यत्स्वयमभियोग-  
 दुःखैरसाधारणैरपाकृतं तदेव राज्यं सुखयति । कुतः ।

स्वयमाहृत्य भुञ्जाना बलिनोऽपि स्वभावतः ।

गजेन्द्राश्च नरेन्द्राश्च प्रायः सीदन्ति दुःखिताः ॥ १५ ॥

॥ ततः प्रविशति यमपटेन चरः ॥

चरः ।

पणमह जमस्स चलणे किं कज्जं देवएहिं अण्णेहिं ।

एसो खु अण्णभत्ताण हरइ जीअं ( 6 ) तडफडन्तं ॥ १६ ॥

अवि अ

पुरिसस्स जीविअञ्चं विसमाओ होइ भत्तिगहिआओ ।

मारोइ सव्वलोअं जो तेण जमेण जीआमो ॥ १७ ॥

॥ प्रणमत यमस्य चरणौ किं कार्यं देवकैरन्यैः ।

एष खल्वन्यभक्तानां हरति जीवं परिस्फुरन्तम् ॥

३ अपि च

पुरुषस्य जीवितव्यं विषमाद् भवति भक्तिगृहीतात् ।

मारयति सर्वलोकं यस्तेन यमेन जीवामः ॥

६ जाव एदं गेहं पविसिअ जमपडं दंसअन्तो गीदाइं गाआमि ॥ इति परि-  
 क्रामति ॥ यावदेतद् गेहं प्रविश्य यमपटं दर्शयन् गीतानि गायामि ॥

शिष्यः ॥ विलोक्य ॥ भद्रं न प्रवेष्टव्यम् ।

९ चरः । हंहो बह्मण कस्स एदं गेहं ॥ हंहो ब्राह्मण कस्यैतद् गेहम् ॥

शिष्यः । अस्माकमुपाध्यायस्य सुगृहीतनाम्न आर्यचाणक्यस्य ।

१ \*प्रकृतिषु T. H.

( 6 ) Mss. have धडफडन्तं.

चरः ॥ विहस्य ॥ हंहो ब्रह्मण अत्तणो केरअस्स य्येव मह धम्मभादुणो  
१२घरं होदि । ता देहि मे पवेसं । जाव तुह उवज्झाअस्स धम्मं उवदिसामि ॥  
हंहो ब्राह्मण आत्मीयस्यैव मम धर्मभ्रातुर्गृहं भवति । तस्माद्देहि मे प्रवेशम् !  
यावन्ते उपाध्यायाय धर्ममुपदिशामि ॥

१५ शिष्यः । ॥ सक्रोधम् ॥ किं भवानस्माकमुपाध्यायाद् धर्मवित्तरः ।

चरः । हंहो ब्रह्मण मा एव्वं भणाहि ण सत्त्वो सत्त्वं जाणादि । ता किंवि दे  
उवज्झाओ जाणादि किंवि अह्यारिसा जाणन्दि ॥ हंहो ब्राह्मण मा एवं भण । न

१८ सर्वः सर्वं जानाति । तत् किमपि त उपाध्यायो जानाति किमप्यस्मादृशा  
जानन्ति ॥

शिष्यः । सर्वज्ञतामुपाध्यायस्य चोरयितुमिच्छसि ।

२१ चरः । हंहो ब्रह्मण जइ तुह उवज्झाओ सत्त्वं जाणादि ता जाणादु दाव  
( ७ ) कास चन्दो अणाभिपेदो ति ॥ हंहो ब्राह्मण यदि तवोपाध्यायः सर्वं  
जानाति तदा जानातु तावत् केषां चन्द्रोऽनभिप्रेत इति ॥

२४ शिष्यः । किमनेन ज्ञातेन भवति ।

चरः । हंहो ब्रह्मण तुह उवज्झाओ जाणिसिदि जं इभिणा जाणिदेण होदि ।  
तुमं दाव एत्तिअं जाणासि कमलाणं चन्दो अणाभिपेदो ति । णं पेक्ख ।

कमलाण मणहराणं रुवाहिनतो विसंवदइ सीलं ।

संपुण्णमण्डलस्मि वि चन्दे जाइं विरुद्धाइं ॥ १८ ॥

॥ हंहो ब्राह्मण तवोपाध्यायो ज्ञास्यति यदनेन शतेन भवति । त्वं तावदेता-  
वज्जानासि कमलानां चन्द्रोऽनभिप्रेत इति । ननु प्रेक्षस्व ।

३ कमलानां मनोहराणां रूपादिसंबदति शीलम् ।

संपूर्णमण्डलेऽपि चन्द्रे यानि विरुद्धानि ॥

चाणक्यः ॥ आकर्ष्यात्मगतम् ॥ अये चन्द्रगुणादपरक्तान् पुरुषाञ्च जानामीत्यु-

६ पक्षिप्तमनेन ।

शिष्यः । किमिदम् । असंबद्धमभिधीयते ।

चरः । सुसंबद्धं स्येव एदं भवे जदि जाणन्तं ( ४ ) सोदारं लहे ॥ सुसंबद्ध-  
९ मेवैतद् भवेद्यदि जानन्तं श्रोतारं लभे ॥

( ७ ) *Mss. have* कस्त. ( ४ ) *Mss. read* सुणिदुं जाधन्तं, सुणन्तं जाणन्तं अ,  
सुणित्तारं अ; छाया *too has* श्रोतारं जानन्तम्.

चाणक्यः । भद्र प्रविश । लप्स्यसे श्रोतारम् ।

चरः । एसो पविसामि ॥ प्रविश्योपसृत्य च ॥ जेदु अज्जो ॥ एष प्रविशामि ।

१२ ... । जयत्वार्थः ॥

चाणक्यः ॥ विलोक्यात्मगतम् ॥ कथमयं प्रकृतिचित्तपरिज्ञाने नियुक्तो निपु-  
णकः ॥ प्रकाशम् ॥ भद्र स्वागतम् । उपविश ।

१५ चरः । जं अज्जो आणवेदिज ॥ भूमावुपविशति ॥ यदार्यं आज्ञापयति ॥

चाणक्यः । वर्णयेदानीं स्वनियोगवृत्तान्तम् । अपि वृषलमनु रक्ताः प्रकृतयः ।

चरः । अहं इं । अज्जे खु तेसु तेसु विराअकारणेषु परिहरिदेसु सुगहीद-

१८ गामहेए देवे चन्द्रउत्ते दिंढं अणुरत्ताओ पकिदिओ । किंदु उण अत्थि एत्थ  
णअरे अमच्चरक्खलेण सह पढमं समुप्पण्णसिणेहवहुमाणा तिण्णि पुरिसा  
देवस्स चन्द्रसिरिणो सिरिं ण सहन्दि ॥ अथ किम् । आर्थेण खलु तेषु तेषु

२१ विरागकारणेषु परिहृतेषु सुगृहीतनामधेये देवे चन्द्रगुप्ते दृढमनुरक्ताः प्रकृतयः ।  
किंदु पुनरस्त्यत्र नगरेऽमात्याराक्षसेन सह प्रथमं समुत्पन्नस्नेहबहुमानास्त्रयः पुरुषाः  
देवस्य श्रीचन्द्रस्य श्रियं न सहन्ते ॥

२४ चाणक्यः ॥ सक्कोवमात्मगतम् ॥ ननु वक्तव्यं स्वजीवितं न सहन्त इति ।  
॥ प्रकाशम् ॥ अपि ज्ञायन्ते नामधेयतः ।

चरः । कहं अमुण्णिदं गामहेआ अज्जस्स णिवेदीअन्ति ॥ कथमज्ञातनामधेया

२७ आर्याय निवेद्यन्ते ॥

चाणक्यः । तेन हि श्रोतुमिच्छामि ।

चरः । सुणादु अज्जो । पढमो दाव रिउपख्वे बद्धपक्खवादो खवणओ—॥

३० शृणोत्वार्थः । प्रथमस्तावद्रिपुपक्षे बद्धपक्षपातः क्षपणकः—

चाणक्यः ॥ आत्मगम् ॥ अस्मद्रिपुपक्षे बद्धपक्षपातः क्षपणकः ।

चरः । जीवसिद्धी णाम जेण सा अमच्चरक्खसपउत्ता विसकण्णा देवे

३३ पठवदीसरे समावेशिता ॥ जीवसिद्धिर्नाम येन सा अमात्याराक्षसप्रयुक्ता विप-  
कन्या देवे पर्वतेश्वरे समावेशिता ॥

चाणक्यः ॥ स्वगतम् ॥ जीवसिद्धिः । एष तावदस्मत्प्रणिधिः ॥ प्रकाशम् ॥

३६ अथापरः कः ।

चरः । अवरो खु अमच्चरक्खसस्स पिअवस्सो काअत्थो सअड्ढासो  
णाम ॥ अपरः खत्वमात्याराक्षसस्य प्रियवयस्यः कायस्थः शकटदासो नाम ॥

३९ चाणक्यः ॥ अतमगतम् ॥ कायस्थ इति लक्ष्मी मात्रा । तथापि न युक्तं प्राकृतमपि रिपुमवज्ञातुमिति । तस्मिन् मया सुहृच्छ्राना सिद्धार्थको विनिश्चितः ॥ प्रकाशम् ॥ भद्र तृतीयं श्रोतुमिच्छामि ।

४२ चरः । तिद्दीओ अमच्चरक्खसस्स दुदीअं हिअं पुप्फचत्तरणिवासी मणिआरसेट्ठी चन्दणदासो णाम (९) जस्सि कलत्तं णासीकदुअ अमच्चरक्खसो णअरादो अवक्कन्तो ॥ तृतीयोऽमात्यराक्षसस्य द्वितीयं हृदयं

४५ पुष्पचत्तरानिवासी मणिकारश्रेष्ठी चन्दनदासो नाम यस्मिन् कलत्रं न्यासी-  
कृत्यामात्यराक्षसो नगरादपक्रान्तः ॥

चाणक्यः । ॥ आतमगतम् ॥ नूनं सुहृत्तमोऽसौ । न ह्यनात्मसदृशे राक्षसः

४८ कलत्रं न्यासीकरोति ॥ प्रकाशम् ॥ भद्र राक्षसेन चन्दनदासे कलत्रं न्यासीकृतमिति कथमवगम्यते ।

चरः । इअं अङ्गुलिमुदा अज्जं अवगमइस्सदि ॥ इति मुद्रामर्पयति ॥

५१ इयमङ्गुलिमुद्रा आर्यमवगमयिष्यति ॥..... ।

चाणक्यः ॥ ॥ मुद्रामवलोक्य सहर्षमात्मगतम् ॥ ननु वक्तव्यं राक्षस एवास्मदङ्गु-  
लिप्रणयी संवृत् इति ॥ प्रकाशम् ॥ भद्र अङ्गुलिमुद्रागमं विस्तरेण श्रोतु-

५४ मिच्छामि ।

चरः । सुणादु अज्जो । अज्ज दाव अहं अउज्जेण पउरजणचरिदअण्णे-  
सणे णित्तो परघरप्पवेसे परस्स असङ्कणित्तजेण इभिणा जमपडेण

५७ हिण्डन्तो मणिआरस्सेट्ठिणो चन्दणदासस्स गेहं पविट्ठोहि । तदिं जमपडं  
पसारिअ पउत्तोहि गीदाइं गाइदुं ॥ शृगोत्वार्थः । अद्य तावदहमार्येण पौर-

जनचरितान्वेषणे नियुक्तः परगृहप्रवेशे परस्याशङ्कनीयेनानेन यमपटेन हिण्डमानो

६० मणिकारश्रेष्ठिनश्चन्दनदासस्य गेहं प्रविष्टोऽस्मि । तत्र यमपटं प्रसार्य प्रवृत्तोऽ-

स्मि गीतानि गातुम् ॥

चाणक्यः । ततः किम् ।

६३ चरः । तदो एक्कादो अववरकादो पञ्चवरिसदेसीओ अदिदंसगीअसरी-  
राकिदी कुमारओ बालत्तणसुलहकोदहलोप्फुल्लणअणो णिक्कामिदुं पउत्तो ।  
तदो हा णिग्गदो त्ति सङ्कपरिग्गहणिवेदंइत्तिओ तस्स य्येव अववरकस्स

१. पुष्पउर M.T.H, पुष्पचत्तर H.(M.N.). — २ णिहुदगरुओ B, णिभरगरुओ M,

(९) *Mss. read* जस्स गेहे.

- ६६ अब्भन्तरे इत्थिआजगस्स उट्टिंशो कलअलो । तदो ईसिइरदेसदाविदमुहीए  
एक्काए इत्थिआए सो कुमारओ णिकमन्तो ज्येव णिब्भच्छिअ अवलम्बिदो  
हत्थे कोमलाए बाहुलदाए । ताए कुमारसंरोधसंभमप्पचलिइङ्गुलिआदो
- ६९ करादो पुरिसङ्गुलिपरिणाहप्पमाणघडिआ इअं अङ्गुलिमुदिआ देहली-  
बन्धम्मि पडिआ ताए अणवबुद्धा मह चरणपासं समागच्छिअ ( 10 )  
णिच्चला संवुत्ता । मए वि अमच्चरक्खसस्स णामङ्किदेत्ति अज्जस्स
- ७२ पादमूलं पाविइ । ता एसो इमाए आअमो ॥ तत एकस्मादपवरकात् पञ्च-  
वर्षदेशीयोऽतिदर्शनीयशरीराकृतिः कुमारको बालत्वसुलभकुत्तहलोलफुल्लनयनो निष्क-  
मितुं प्रवृत्तः । ततो हा निर्गत इति शङ्कापरिग्रहनिवेदयिता तस्यैवापवर-
- ७५ कस्याभ्यन्तरे स्त्रीजनस्योत्थितः कलकलः । तत ईषद्द्वारदेशदापितमुख्यैकया  
स्त्रिया स कुमारको निष्कामन्नेव निर्भर्त्स्यैवलम्बितो कोमलया बाहुलतया ।  
तस्याः कुमारसंरोधसंभ्रमप्रचलिताङ्गुलेः करात् पुरुपाङ्गुलिपरिणाहप्रमाणघटितैयमङ्गु-
- ७८ लिमुद्रिका देहलीबन्धे पतिता तयानवबुद्धा मम चरणपार्श्वं समागत्य निश्चला  
संवृत्ता । मयाप्यमात्यराक्षसस्य नामाङ्कितेत्यार्यस्य पादमूलं प्रापिता । तदेषोऽस्या  
आगमः ॥
- ८१ चाणक्यः । भद्रं श्रुतम् । अपसर । नचिरादस्यानुरूपं फलमाधि-  
गमिष्यासि ।  
चरः । जं अज्जो आणवेदि ॥ निष्कान्तः ॥ यदार्यं आज्ञापयति ॥...।
- ८४ चाणक्यः । शङ्करव ।  
शिष्यः । ॥ प्रविश्य ॥ उपाध्याय आज्ञापय ।  
चाणक्यः । वत्स मसीभाजनं पत्रं चोपानय ।
- ८७ शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ निष्क्रम्य पुनः प्रविश्य ॥ उपाध्याय  
इदं मसीभाजनं पत्रं च ।  
चाणक्यः । ॥ गृहीत्वा स्वगतम् ॥ किमत्र लिखामि । अनेन खलु लेखेन
- ९० राक्षसो जेतव्यः ।  
प्रतीहारी ॥ ॥ प्रविश्य ॥ जेतु अज्जो ॥ जयत्वार्यः ॥  
चाणक्यः ॥ सहर्षमात्मगतम् ॥ गृहीतो जयशब्दः ॥ प्रकाशम् ॥ शोणोत्तरे

९३ किमागमनप्रयोजनम् ।

प्रतीहारी । अज्ज देवो चन्दसिरी सीसे कमलमुउलाआरं अञ्जलिं  
पिवोसिअ अज्जं विण्णवेदि । इच्छामि अज्जेण अड्ढमणुण्णादो देवस्स

९६ पञ्चदीसरस्स पारलोहअं कादुं तेण धारिदपुञ्चाइं भूसणाइं भअवन्ताणं  
ब्रह्मणाणं पडिवादेमि ति ॥ आर्यं देवः श्रीचन्द्रः शीर्षे कमलमुकुलाका-  
रमञ्जलिं निवेदयार्यं विज्ञापयति । इच्छाम्यार्येणाभ्यनुज्ञातो देवस्य पर्वतेश्वरस्य

९९ पारलौकिकं कर्तुं तेन धारितपूर्वाणि भूषणानि भगवद्भ्यो ब्राह्मणेभ्यः प्रतिपाद-  
यामीति !

चाणक्यः । ॥ सहर्षमात्मगतम् ॥ साधु वृषल मम हृदयेन सह संमन्थ

१०२ संदिष्टवानासि ॥ प्रकाशम् ॥ शोणोत्तरे उच्यतामस्मद्वचनाद्वृषलः । साधु  
वत्स अभिज्ञः खल्वसि लोकत्रयवहारणाम् । तदनुष्ठीयतामात्मनोऽ-  
भिप्रायः । किंनु पर्वतेश्वरेण धृतपूर्वाणि गुणवन्ति भूषणानि गुणवद्भ्य

१०५ एव प्रतिपादनीयानि । तदहं स्वयं परीक्षितगुणान् ब्राह्मणान् प्रेषयामीति ।  
प्रतीहारी । जं अज्जो आणवेदि ॥ निष्कान्ता ॥ यदार्थं आज्ञापयति ॥ ... ।  
चाणक्यः । शार्ङ्गरव । उच्यन्तामस्मद्वचनाद्विश्रावसुप्रभृतयस्त्रयो भ्रातरौ

१०८ बृषलाद् भूषणानि प्रतिगृह्य भवद्विरहं द्रष्टव्य इति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ निष्कान्तः ॥

चाणक्यः । उत्तरोऽयं लेखार्थः । पूर्वस्तु कथमस्तु ॥ विचिन्त्य ॥ आम् ।

१११ उपलब्धवानस्मि प्रणिधिभ्यो यथा तस्य म्लेच्छराजलोकस्य मध्ये  
प्रधानभूताः पञ्च राजानः परया सुहृत्तया राक्षसमनुवर्तन्ते । ते यथा--  
कौटिलश्चित्रवर्मा मलयनरपतिः सिंहनादो नृसिंहः

काशमारः पुष्कराक्षः क्षतरिपुमहिमा ( 11 ) सिन्धुराजः सुषेणः ।

मेघाक्षः पञ्चमोऽसौ पृथुतुरगबलः पारसीकाधिराजो

नामान्येषां लिखामि ध्रुवमहमधुना चित्रगुप्तः प्रमाणुं ॥ १९ ॥

॥ विचिन्त्य ॥ अथ वा न लिखामि । सर्वमनभिव्यक्तमेवास्ताम् । शार्ङ्गरव ।

शिष्यः । ॥ प्रविश्य ॥ उपाध्याय । आज्ञापय ।

३ चाणक्यः । वत्स श्रोत्रियाक्षराणि प्रयत्नलिखितान्यस्फुटानि भवन्ति ।

१ अस्मिन् M. T.

11 Mss. have सैन्धवः सिन्धुषेणः



तदुच्यतामस्मद्वचनात् सिद्धार्थकः ॥ कर्णे कथयति ॥ एभिरक्षरैः केनापि  
कस्यापि किमपि स्वयं वाच्यमित्यद् तत्राश्रयतामानं लेखं शकटदासेन लेख-

६ थित्वा मामुपतिष्ठस्व । न चाल्येयमस्मै चाणक्यो लेखयतीति ।  
शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ निष्क्रान्तः ॥

चाणक्यः । हन्त जितो मलयकेतुः ।

९ ॥ प्रविश्य लेखहस्तः सिद्धार्थकः ॥ जेदु अज्जो । अअं सो सअडदासेण  
लिहिदो लेहो ॥ जयत्वार्यः । अयं स शकटदासेन लिखितो लेखः ॥

चाणक्यः । अहो दर्शनीयान्यक्षराणि ॥ अनुवाच्य ॥ भद्र अनया

१२ मुद्रया मुद्रयैनम् ।

सिद्धार्थकः । जं अज्जो आणवेदि ॥ यदार्य आज्ञापयति ॥ ( 12 ) तथा  
करोति ॥

१५ चाणक्यः । शार्ङ्गरव ।

॥ प्रविश्य शिष्यः ॥ उपाध्याय । आज्ञापय ।

चाणक्यः । उच्यतामस्मद्वचनात् कालपाशिको दण्डपाशिको यथा

१८ वृषलः समाज्ञापयति । य एण क्षपणको जीवसिद्धिर्नाम राक्षसप्रयुक्तया  
विषकन्यया पर्वतेश्वरं घातितवान् स एनमेव दोषं प्रख्याप्य सनिकारं  
नगराभिर्वास्यतामिति ।

२१ शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ इति परिक्रामति ॥

चाणक्यः । वत्स तिष्ठ । योऽयमपरः कायस्थः शकटदासो नाम राक्षस-  
प्रयुक्तो नित्यमस्मच्छरीरमभिद्रोग्धुं प्रयतते स चाप्येनं दोषं प्रख्याप्य

२४ शूलमारोप्यतां गृहजनध्वास्य बन्धनागारं प्रवेशयतामिति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ निष्क्रान्तः ॥

सिद्धार्थकः । ॥ लेखं मुद्रयित्वा ॥ अज्ज अअं मुहिदो लेहो । किं अवरं अणु-

२७ चिट्ठीअर्दु ॥ आर्य अयं मुद्रितो लेखः । किमपरमनुष्ठीयताम् ॥

१ दण्डपाशिकश्च in all but H. ( M )

२ After this all but ॥ ( M ) insert चाणक्यः । भद्र कस्मिंश्चिदाज्ञापयतामनुष्ठेये  
कर्मणि त्वां व्यापारयितुमिच्छामि । सिद्धार्थकः ॥ सहर्षम् ॥ अज्ज अणुगिहिदोभिद्दि । आणवेदु  
अज्जो किमिमिणा दासजणेण अणुचिहिदव्वं ॥ आर्य अनुगृहीतोऽस्मि । आज्ञा पयत्दार्य  
किमनेन दासजनेनानुष्ठातव्यम् ॥

( 12 ) Mss. read 1-19, 26-33 in place of तथा करोति ।

- चाणक्यः । प्रथमं तावद्वध्यस्थानं गत्वा घातकास्त्वया गृहीतशस्त्रेण ( 13 ) भयसंज्ञां प्राहयितव्याः । ततस्तेषु ( 14 ) भयापदेशादितस्ततः प्रदुतेषु ३० शकटदासो वध्यस्थानादपनीय राक्षसं प्रापयितव्यः । तस्मात् सुहृत्प्राण-रक्षणपरितुष्टात् पारितोषिकं गृहीत्वा राक्षस एव कंचित् कालं सेवितव्यः । ततः प्रत्यासन्नेषु परेषु प्रयोजनमिदमनुष्ठेयम् ॥ कर्णे कथयति ॥
- ३३ सिद्धार्थकः । जं अज्जो आणवेदि ॥ यदार्यं आज्ञापयति ॥  
चाणक्यः । ॥ विन्तां नाटयित्वात्मगतम् ॥ अपि नाम दुरात्मा राक्षसो गृह्येत । सिद्धार्थकः । अज्ज गहीरो- ॥ आर्यं गृहीतः- ॥
- ३६ चाणक्यः । ॥ सहर्षमात्मगतम् ॥ हन्त गृहीतो राक्षसः । सिद्धार्थकः । अज्जसंदेसो । ता गमिस्सं कज्जसिद्धीए ॥ आर्यसंदेशः ॥ तद्रमिष्यामि कार्यसिद्धये ॥
- ३९ चाणक्यः । ॥ साङ्गुलिमुद्रं लेखमर्पयित्वा ॥ भद्रं गम्यताम् । अस्तु ते कार्य-सिद्धिः । सिद्धार्थकः । तह ॥ निष्कान्तः ॥ तथा ॥ ... ॥
- ४२ शिष्यः । ॥ प्रविश्य ॥ उपाध्याय कालपात्रिको दण्डपाशिक उपाध्यायं विज्ञापयति । इदमनुष्ठीयते देवस्य चन्द्रगुप्तस्य शासनमिति । चाणक्यः । शौभनम् । वत्स मणिकारश्रेष्ठिनं चन्दनदासमिदानीं
- ४५ द्रष्टुमिच्छामि । शिष्यः । यदाज्ञापयत्युपाध्यायः । ॥ निष्कम्य चन्दनदासेन सह प्रविश्य ॥ इत इतः श्रेष्ठिन् ।
- ४८ चन्दनदासः । ॥ स्वगतम् ॥  
चाणक्यमि अकरुणे सहसा सदाविअस्स वट्टेइ ।  
णिहोसस्स वि सङ्का किं उण संजाअदोसस्स ॥ २० ॥  
ता भणिदा मए धणसेणप्पमुहा णिअणिवेससंठिदा तिण्णि सौवगा ।

१ प्रकाशम् ॥ भद्रं को यं गृहीतः । added after this M. T. H.—२ गिहिदो ( मए ) inserted before this M. T. H.—३ दण्डपाशिकश्च in all but H. ( M ). —४ विज्ञापयतः in all but H ( M ).—५ बाणिजिआ M. घरअणसेवआ H.

( 13 ) Mss. have सरोषं दक्षिणाक्षिसंकोचसंज्ञां instead of गृहीतशस्त्रेण भयसंज्ञां. ( 14 ) Mss. add गृहीतसंज्ञेषु here.

कदापि चाणक्यहृदो गेहं मे विचिण्णावेदि । ता अववाहेह भट्टिणो  
१ अमच्चरक्खसस्स घरअणं । मह दाव जं होदि तं होदु त्ति ॥

चाणक्येनाकरणेन सहसा शब्दायितस्य वर्तते ।

निर्दोषस्यापि शङ्का किं पुनः संजातदोषस्य ॥

६ तद् भणिता मया धनधेनप्रमुखा निजनिवेशसंस्थितास्त्रयः श्रावकाः । कदापि  
चाणक्यहतको गेहं मे विचाययति । तस्मादपवाहयत भर्तुरमात्यराक्षसस्य गृहः  
जनम् । मम तावद्यद्भवति तद्भवत्विति ।

९ शिष्यः । भोः श्रेष्ठिन् । इत इतः ।

चन्दनदासः । अज्ज अअं आअच्छामि ॥ आर्यं अयमागच्छामि ॥ उभौ  
पारिक्लमंतः ॥

१२ शिष्यः । ॥ उपसृत्य ॥ उपाध्याय अयं श्रेष्ठी चन्दनदासः ।

चन्दनदासः । जेटु अज्जो ॥ जयत्वार्यः ॥

चाणक्यः । ॥ विलोक्य ॥ श्रेष्ठिन् स्वागतम् । इदमासनम् । आस्यताम् ।

१५ चन्दनदासः । ॥ प्रणम्य ॥ (15) णं जाणादि अज्जो जह अणुचिदो उव-  
आरो परिहवादो वि महन्तं दुःखं उप्पादेदि । ता इह एव उचिदाए  
भूमीए उवविसामि ॥ ननु जानात्वार्यो यथानुचित उपचारः परिभवादपि

१८ महद् दुःखमुत्पादयति । तस्मादिहैवोचितायां भूमावुपविशामि ॥

चाणक्यः । श्रेष्ठिन् मा मैवम् । उचितमेवेदमस्मद्विधैर्भवतः । तदुप-  
विश्यतामासन एव ।

२१ चन्दनदासः । ॥ स्वगतम् ॥ उवक्खितं णेण दुट्ठेण किंवि ॥ प्रकाशम् ॥ जं

अज्जो आणवेदि ॥ उपविष्टः ॥ उपक्षितमनेन दुष्टेन किमपि ॥ यदार्यं आज्ञापयति ॥ ॥

चाणक्यः । श्रेष्ठिन् चन्दनदास अपि प्रचीयन्ते संव्यवहाराणां लेभाः ।

२४ चन्दनदासः । अहं इं । अज्जस्स प्पसाएण अखण्डिदा वणिज्जा ॥

अथ किम् । आर्यस्य प्रसादेनाखण्डिता वणिज्या ॥

चाणक्यः । न खलु चन्द्रगुप्तदोषा अतिक्रान्तपार्थिवगुणान् स्मार-

२७ यन्ति प्रकृतीः ।

१ वृद्धिलाभाः T. २ स्वगतम् । अच्चादरो सङ्कणीओ । प्रकाशम् । *inserted before this T.*

(15) *Mss. have* किं ण *instead of* णं.

चन्दनदासः । ॥ कर्णो पिधाय ॥ सन्तं पावं ।

(16) णं सरअपुण्णमासी समुग्गएण विअ पुण्णचन्देण ।

देवेण चन्दसिरिणा अहिअं णन्दन्ति पकिदीओ ॥ २१ ॥

॥ शान्तं पापम् ।

ननु शरत्पौर्णमासीसमुद्रतेनेव पूर्णचन्द्रेण ।

३ देवेन श्रीचन्द्रेणाधिकं नन्दन्ति प्रकृतयः ॥

चाणक्यः । भोः श्रेष्ठिन् यज्ञेवं प्रीताभ्यः प्रकृतिभ्यः प्रतिप्रियमिच्छन्ति राजानः ।

६ चन्दनदासः । आणवेदु अज्जो (17) केत्तिअं अत्थजादं इमादो जंगादो इच्छीअदि त्ति ॥ आज्ञापयत्वार्यः कियदर्थंजातमस्माज्जनादिष्यत इति ॥

चाणक्यः । भोः श्रेष्ठिन् चन्द्रगुप्तराज्यमिदं न नन्दराज्यम् । नन्दस्यार्थ-

९ रुचेरर्थसंबन्धः प्रीतिमुत्पादयति । चन्द्रगुप्तस्य तु भवतामपरिक्लेश एव । चन्दनदासः । ॥ सहर्षम् ॥ अज्ज अणुगिहीदोम्हि ॥ आर्यं अनुगृहीतोऽस्मि ॥

चाणक्यः । स चापरिक्लेशः कथं भवतीति प्रष्टव्या वयम् ।

१२ चन्दनदासः । आणवेदु अज्जो ॥ आज्ञापयत्वार्यः ॥

चाणक्यः । संश्लेषतो राजन्यविरुद्धाभिः प्रवृत्तिभिः ।

चन्दनदासः । अज्ज को उग अधण्णो रण्णा विरुद्धो त्ति अज्जेण

१५ अवगच्छीअदि ॥ आर्यं कः पुनरधन्यो राज्ञा विरुद्ध इत्यर्थेणावगम्यते ।

चाणक्यः । भवानेव तावत् प्रथमः ।

चन्दनदासः । ॥ कर्णो पिधाय ॥ सन्तं पावं । कीदिसो उण तिणाणं अग्गिणा

१८ सह विरोहो ॥ शान्तं पापम् । कीदृशः पुनस्तृणानामग्निना सह विरोधः ॥

चाणक्यः । ईदृशो विरोधो यत्त्वं राजापथ्यकारिणो राक्षसस्य गृहजनं गृहेऽभिरक्षसि ।

२१ चन्दनदासः । अज्ज अलिअं एदं केणवि अणज्जेण अज्जस्स णिवेदिदं ॥

आर्यं अलीकमेतत् केनाप्यनार्येणार्यं निवेदितम् ॥

१ आविर्भवति M. T. H. भवति, H. (M).

( 16 ) *Mss. read* सारअणिसासमुग्गएण विअ पुण्णमाचन्देण देवेण चन्दसि-  
रिणा अहिअं णन्दन्ति पकिदीओ ।

( 17 ) *Mss. add* किं *here*.

चाणक्यः । भोः श्रेष्ठिन् अलमाशङ्कया । भीताः पूर्वराजपुरुषाः पौराणा-  
२४ मनिच्छतामपि गृहे गृहजनं निक्षिप्य देशान्तरं व्रजन्ति । तत्प्रच्छादनमात्रं  
दोषमुत्पादयति ।

चन्दनदासः । एवञ्च इदं । तस्मिन् संभमे आसि अम्ह घरे अमच्चरक्खसस्स  
२७ घरअणो ॥ एवमिदम् । तस्मिन् संभ्रम आसीदस्माकं गृहेऽमात्यराक्षसस्य  
गृहजनः ॥

चाणक्यः । पूर्वमलीकमिदानीमासीदिति परस्परविरोधिनी वचने ।  
३० चन्दनदासः । अज्ज अत्यन्तरे अत्थि मे छल्लं ॥ आर्य अर्थान्तरेऽस्ति  
मे छलम् ॥

चाणक्यः । भोः श्रेष्ठिन् चन्द्रगुप्ते राजन्यपरिग्रहश्छलानाम् । तत्समर्पय  
३३ राक्षसस्य गृहजनम् । अच्छलं भवतु भवतः ।

चन्दनदासः । अज्ज णं विण्णवेमि तस्मिन् संभमे आसि अम्ह घरे अम-  
च्चरक्खसस्स घरअणो त्ति ॥ आर्य ननु विज्ञापयामि तस्मिन् संभ्रम आसी-  
३६ दस्माकं गृहेऽमात्यराक्षसस्य गृहजन इति ॥

चाणक्यः । अथेदानीं क्व गतः ।

चन्दनदासः ण जाणामि ॥ न जानामि ॥

६९ चाणक्यः । ॥ स्मितं कृत्वा ॥ कथं न ज्ञायते नाम । भोः श्रेष्ठिन् शिरसि  
भयं दूरे च तत्प्रतीकारः । अन्यच्च नन्दमिव विष्णुगुप्तः ( इत्यधोक्ते  
लज्जा नाटयित्वा ) चन्द्रगुप्तममात्यराक्षसः समुच्छेत्स्यतीति मैव मंस्थाः ।

४२ पश्य ।

विक्रान्तैर्नयशालिभिः सुसचिवैः श्रीर्वक्रनासादिभि-

र्नन्दे जीवति सान्त्वये न गमिता स्थैर्यं चलन्ती मुहुः ।

तामेकत्वमुपागतां झुतिमिव प्रह्लादयन्तीं जगत्

कञ्चन्द्रादिव चन्द्रगुप्तनृपतेः कर्तुं व्यवस्येत् पृथक् ॥ २२ ॥

अपि च

१ एत्यन्तरे H. एत्तिअं T. M. २ वाआच्छलं M. T. H ३ Before this M.  
T. H. insert चन्द० । स्वगतम् । उवरि घणाघणरडिअं दूरे दइआ किमेदमाकडिअं ।  
हिमवदि दिव्वोसहिअो सीसे सप्पो समाविट्ठो ॥ which is omitted in H. ( M.  
K. P. & C ).

आस्वादितद्विरदशोणितशोणशोभां  
 संध्यारुणामिव कलां शशलाञ्छनस्य ।  
 जृम्भाविदारितमुखस्य मुखात् स्फुरन्तीं  
 को हर्तुमिच्छति हरेः परिभूय दंष्ट्राम् ॥ २३ ॥

चन्दनदासः ॥ स्वगतम् ॥ फलेण संवादिदं सोहृदि दे विकल्पितम् ॥  
 फलेन संवादितं शोभते ते विकल्पितम् ॥

३

॥ नेपथ्य उत्सारणा क्रियते ॥

चाणक्यः । शार्ङ्गख ज्ञायतां किमेतत् ।

शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ निष्क्रम्य पुनः प्रविश्य ॥ उपाध्याय

६ एष देवस्य चन्द्रगुप्तस्याज्ञया राजापथ्यकारी क्षपणको जीवसिद्धिः सनिकारं  
 नगरान्निर्वास्यते ।

चाणक्यः । अहह क्षपणकः । अथवानुभवतु राजापथ्यकारित्वस्य  
 ९ फलम् । भोः श्रेष्ठिन् एवमपथ्यकारिषु तीक्ष्णदण्डो राजा । तत् क्रियतां  
 पथ्यं सुहृद्वचः । समर्प्यतां राक्षसस्य गृहजनः । अनुभूयतां चिरं विचित्रो  
 राजप्रसादः ।

१२ चन्दनदासः । अज्ज णत्थि मे गेहे अमच्चस्स घरअणो ॥ आर्यं नास्ति मे  
 गेहेऽमात्यस्य गृहजनः ॥

॥ नेपथ्ये पुनरुत्सारणा क्रियते ॥

१५ चाणक्यः । शार्ङ्गख ज्ञायतां पुनः किमेतत् ।

शिष्यः । यदाज्ञापयत्युपाध्यायः ॥ निष्क्रम्य पुनः प्रविश्य ॥ उपाध्याय  
 अयमपि राजापथ्यकारी कायस्थः शकटदासः शूलमारोपयितुं नीयते ।

१८ चाणक्यः । स्वकर्मफलभागभवतु । भोः श्रेष्ठिन् एवमपथ्यकारिषु तीक्ष्ण-  
 दण्डो राजा न मर्षयिष्यति राक्षसकलत्रप्रच्छादनं भवतः । तद्रक्ष्यतां पर-  
 कलत्रेणात्मनः कलत्रं जीवितं च ।

२१ चन्दनदासः । अज्ज किं मे भयं दावेसि । सन्तं वि गेहे अमच्च-  
 रक्खसस्स घरअणं ण समप्पेमि किं उण असन्तं ॥ आर्यं किं मां भयं  
 दर्शयसि । सन्तमपि गेहेऽमात्यराक्षसस्य गृहजनं न समर्पयामि किं पुनरसन्तम् ॥

२४ चाणक्यः । एष ते निश्चयः ।

चन्दनदासः । बाढं । एसो मे णिच्छओ ॥ बाढम् । एष मे निश्चयः ॥

चाणक्यः ॥ स्वगतम् ॥ साधु चन्दनदास साधु ।

सुलभेष्वर्थजातेषु परसंवेदने<sup>१</sup> जनः ।

क इदं दुष्करं कुर्यादिदानीं शिविना विना ॥ २४ ॥

॥ प्रकाशं ( 18 ) सक्रोधम् ॥ दुरात्मन् दुष्टवणिक् अनुभूयतां तर्हि राज-  
कोपः ।

३ चन्दनदासः । सज्जोक्षि । अणुचिद्रुदु अज्जो अत्तणो अहिआरस्स  
अणुरूअं ॥ सज्जोऽस्मि । अनुतेष्ठत्वार्यं आत्मनोऽधिकारस्यानुरूपम् ॥

चाणक्यः । शाङ्करव उच्यतामस्मद्वचनात् कालपाशिको दण्डपाशिकैः ।

६ शीघ्रमयं दुष्ट वणिक्— अथ वा तिष्ठतु । उच्यतां दुर्गपालो विजयपालैः ।  
गृहीतसारमेनं सपुत्रकलत्रं संयम्य तावद्रक्ष यावन्मया वृषलाय कथ्यते ।  
स एवास्य सर्वप्राणहरं दण्डमाज्ञापयिष्यति ।

९ शिष्यः । यदाज्ञापयत्युपाध्यायः । श्रेष्ठिन् इत इतः ।

चन्दनदासः ॥ उत्थाय ॥ अज्ज अअं आअच्छामि ॥ स्वगतम् ॥ दिट्ठिआ  
मित्तकज्जेण मे विणासो ण पुरिसदोसेण ॥ आर्यं अयमागच्छामि । . . ।

१२ दिष्ट्या मित्रकार्येण मे विनाशो न पुरुषदोषेण ।

॥ परिक्रम्य शिष्येण सह निष्क्रान्तः ॥

चाणक्यः । सहर्षम् । हन्त लब्ध इदानीं राक्षसः । कुतः ।

त्यजत्यप्रियवत् प्राणान् यथा तस्यायमापदि ।

तथैवास्यापदि प्राणा ध्रुवं तस्यापि न प्रियाः ॥ २५ ॥

॥ नेपथ्ये कलकलः ॥

॥ प्रविश्य शिष्यः ॥ उपाध्याय एष खलु सिद्धार्थकः शकटदासं बध्यमानं

३ बध्यभूमेरादायाप्रक्रान्तः ।

चाणक्यः । ॥ स्वगतम् ॥ साधु सिद्धार्थक कृतः कार्यारम्भः ॥ प्रकाशं

१ लाभेषु in all but H (M.) २ परसंवेदने H (M.) ३ दण्डपाशिकश्च in all but  
H (M.) ४ विजयपालश्च M. ५ सर्वस्व प्राणहरणं M., प्राणहरं T.H.; सर्वप्राणहरं H (Ch).

( 18 ) Mss. here insert चन्दनदास एष ते निश्चयः ॥ चन्दनदासः ।  
बाढं । एसो मे स्थिरो णिच्चओ ॥ बाढम् । एष मे स्थिरो निश्चयः ॥ चाणक्यः ।  
before सक्रोधम् ।

सक्रोधम् ॥ कथम् अपक्रान्तः । वत्स उच्यतां भागुरायणो यथा त्वरितमेनं  
६ संभावय ।

॥ निष्क्रम्य प्रविश्य च शिष्यः ॥ कष्टमपक्रान्तो भागुरायणोऽपि ।

चाणक्यः । ॥ स्वगतम् ॥ ब्रजतु कार्यसिद्धये ॥ प्रकाशं सक्रोधम् ॥ वत्स  
९ उच्यन्तां भद्रभटपुरुदत्तडिङ्गरातबलगुप्तराजसेनरोहिताक्षाविजयवर्मणः ।  
शीघ्रमनुसृत्यं गृह्येतां द्वावप्येताविति ।

शिष्यः । तथा ॥ निष्क्रम्य पुनः प्रविश्य सविषादम् ॥ हा धिक् सर्वमेव  
२२ तन्त्रमाकुलीभूतम् । तेऽपि भद्रभटप्रभृतयः प्रथमत एवांप्रभातायां  
रजन्यामपक्रांताः ।

चाणक्यः । ॥ स्वगतम् ॥ सर्वेषां शिवाः सन्तु पन्थानः ॥ प्रकाशम् ॥  
१५ वत्स अलं विषादेन ।

ये याताः किमपि प्रधार्य हृदये पूर्वं गता एव ते

ये तिष्ठन्ति भवन्तु तेऽपि गमने कामं <sup>३</sup> प्रकामोद्यताः ।

एका केवलमर्थसाधनविधौ सेनाशतेभ्योऽधिका

नन्दोन्मूलनदृष्टवीर्यमहिमा बुद्धिस्तु मा गान्मम ॥ २६ ॥

उत्थाय । एष दुरात्मनो भद्रभटप्रभृतीनाहरामि । प्रत्यक्षवदाकाशे लक्ष्यं  
बद्ध्वात्मगतम् । दुरात्मन् राक्षस केदानीं गमिष्यसि । एषोऽहमचिराद्

३ भवन्तम् ।

स्वच्छन्दमेकचरमुज्ज्वलदानशक्ति-

मुत्सेकिनं <sup>५</sup> बलमदेन <sup>६</sup> विगाह्यमानम् ।

बुद्ध्या निगृह्य वृषलस्य कृते क्रियाया-

मारण्यकं गजमिव <sup>७</sup> प्रवणीकरोमि ॥ २७ ॥

॥ निष्क्रान्तौ ॥

॥ इति मुद्रालाभो नाम प्रथमोऽङ्कः ॥

१ गृह्यतां दुरात्मा भागुरायणः (इति) M.T.; गृह्यतां दुरात्मा शकटदास इति ।  
H. गृह्येतां द्वावप्येताविति H.(K.C.L.). २ उषसि T.; अप्रभातायाम् M.H. ३ प्रका-  
मोद्यमा in all but H(N.). ४ उत्सेकिना in all but H. (M). ५ मदजलेन  
T. H.(M.) ६ विगाह्यमानम् M.T. विदह्यमानम् H. विगाह्यमानम् H.(K.) ७ प्रवणी-  
करोमि in all but T.(M.R.).



॥ ततः प्रविश्यत्याहितुण्डिकः ॥

आहितुण्डिकः ।

जाणन्ति तन्तजुत्तिं जहट्टिदं मण्डलं अहिलिहन्ति ।

जे मन्तरक्खणपरा ते (1) सप्पणिवे उवअरन्ति ॥ १ ॥

॥ आकाशे ॥ अज्ज किं तुमं भणासि । को तुमं त्ति । अहं खु आहितु-  
ण्डिको जिण्णविसो णाम । किं भणासि । अहं वि अहिणा खेलिदुं  
इच्छामि त्ति । अहं कदरं उण वित्ति उवजीवदि अज्जो । किं  
भणासि । राअउलसेवओहि त्ति । णं खेलदि उजेव अज्जो अहिणा ।  
कहं विअ ।

(2) णोसहिकुसलो वालग्गाही मत्तो मअङ्गआरोहो ।

राअउलसेवओ जिअकासि त्ति अ णासमणुहोन्ति ॥ २ ॥

कहं अदिक्कन्तो एसो ॥ पुनराकाशे ॥ अज्ज किं तुमं भणासि । किं  
एदेषु पेडअसमुग्गएसु त्ति । जीविआए संपादआ सप्पा । किं भणासि ।  
३ पेक्खिदुं इच्छामि त्ति । पसीददु अज्जो । अट्ठाणं खु एदं । ता जदि  
कोट्टुहलं एहि एदस्सि आवासे दंसेमि । किं भणासि । एदं खु ३अमच्च-  
रक्खसस्स गेहं । णत्थि अह्वारिसाणं इह पवेसो त्ति । तेण गच्छदु  
६ अज्जो । जीविआए पसादेण अत्थि मे एत्थ पवेसो । कथं एसो वि  
अदिक्कन्तो ।

॥ जानन्ति तन्त्रयुत्तिं यथास्थितं मण्डलमभिलिखन्ति ।

९ ये मन्तरक्षणपरास्ते सर्पनृपानुपचरन्ति ॥

...। आर्यं किं त्वं भणासि । कस्त्वमिति । अहं खत्वाहितुण्डिको जीर्णविषो  
नाम । किं भणासि । अहमप्यहिना खेलितुमिच्छामीति । अथ कतरां  
१२ पुनर्नृत्तिमुपजीवत्यार्यः । किं भणासि । राजकुलसेवकोऽस्मीति । ननु खेलत्ये-  
वार्योऽहिना । कथमिव ।

नौषधिकुशलो व्यालग्राही मत्तो मतङ्गजरोहः ।

१ सप्पणराहिवा होन्ति H (M). २ भट्टिणो added before this in all but H (M).

(1.) Mss. read सप्पणराहिवे. (2.) Mss. read अमन्तोसहिकुसलो  
वालग्गाही.....मत्तमअङ्गआरोहो जिअकासी राअसेवओ.....विणासमणुहोन्ति ।

१५ राजकुलसेवको जितकाशीति च नाशमनुभवन्ति ॥

कथम् । अतिक्रान्त एषः ।...। अर्थं किं त्वं भणसि । किमेतेषु पेटकसमुद्-  
गकेष्विति । जीविकायाः संपादकाः सर्पाः । किं भणसि । प्रेक्षितुमिच्छामीति ।

१८ प्रीद्वार्यः । अस्थानं खल्वेतत् । तस्माद्यदि कुतूहलमेह्येतस्मिन्नावासे  
दर्शयामि । किं भणसि । एतत् खल्वमात्यराक्षसस्य गेहम् । नास्त्यस्मादृशानामिह  
प्रवेश इति । तेन गच्छत्वार्थः । जीविकायाः प्रसादेनास्ति मेऽल प्रवेशः ।

२१ कथम् । एषोऽप्यतिक्रान्तः ॥ स्वगतम् ॥

आश्चर्यम् ॥ चाणक्यमतिपरिगृहीतं चन्द्रगुप्तमवलोक्य विफलमिव राक्षस-  
प्रयत्नमवगच्छामि । राक्षसमतिपरिगृहीतं च मलयकेतुमवलोक्य चलितमिव

२४ राज्याच्चन्द्रगुप्तमवगच्छामि । कुतः ।

कौटिल्यधीरज्जुनिबद्धमूर्तिं मन्ये स्थिरां मौर्यनृपस्य लक्ष्मीम् ।

उपायहस्तैरपि राक्षसेन निकृष्यमाणामिव लक्ष्यामि ॥ ३ ॥

तदेवमनयोर्बुद्धिशालिनोः सुसचिवयोर्विरोधे संशयितेव राजलक्ष्मीः ।

विरुद्धयोर्भृशमिवै मन्त्रिमुख्ययो-

र्महावने वनगजयोरिवान्तरे ।

अनिश्चयाद् गजवशयेव भीतया

गतागतैर्भुवमिह खिद्यते श्रिया ॥ ४ ॥

तद्यावदमात्यराक्षसं पश्यामि ॥ इति परिक्रम्य द्वारि स्थितः ॥

॥ ततः प्रविशत्यासनस्थः पुरुषेणानुगम्यमानः सचिन्तो राक्षसः ॥

३ राक्षसः ॥ सत्राप्यम् ॥ कष्टम् ।

वृष्णीनामिव नीतिविक्रमगुणव्यापारशान्तद्विषां

नन्दानां विपुले कुलेऽकरुणया नीते नियत्या क्षयम् ।

चिन्तावेशसमाकुलेन मनसा रात्रिदिवं जाग्रतः

सैवेयं मम चित्रकर्मरचना भित्तिं विना वर्तते ॥ ५ ॥

अथ वा

नेदं विस्मृतभक्तिना न विषयव्यासङ्गमूढात्मना

प्राणप्रच्युतिभीरुणा न च मया नात्मप्रतिष्ठार्थिना ।

अत्यर्थं परदास्यमेत्य निपुणं नीतौ मनो दीयते  
देवः स्वर्गगतोऽपि शात्रववधेनाराधितः स्यादिति ॥ ६ ॥

॥ आकाशमवलोकयन् ॥ भगवति कमलालये भृशमगुणज्ञासि ।

आनन्दहेतुमपि देवमपास्य नन्दं  
सक्तासि किं कथय वैरिणि मौर्यपुत्रे ।  
दानाम्बुराजिरिव गन्धगजस्य नाशे  
तत्रैव किं न चपले प्रलयं गतासि ॥ ७ ॥

अपि चानभिजाते

पृथिव्यां किं दग्धाः प्रथितकुलज्ञा भूमिपतयः  
पतिं पापं मौर्यं यदसि कुलहीनं कृतवती ।  
प्रकृत्या वा काशप्रभवकुसुमप्रान्तचपला  
पुरन्ध्रीणां प्रज्ञा पुरुषगुणविज्ञानविमुखी ॥ ८ ॥

अविनीते तदहमाश्रयोन्मूलनेनैव त्वामकामां करोमि ॥ विचिन्त्य ॥  
मया तावत् सुहृत्तमस्य चन्दनदासस्य गृहे गृहजनं निक्षिप्य नगरा-  
३ निर्गच्छता न्याय्यमनुष्ठितम् । कुतः । कुसुमपुराभियोगं प्रत्यनुदासीनो  
राक्षस इति तत्रस्थानामस्माभिः सहैककार्याणां देवपादोपजीविनां नोद्यमः  
शिथिलीभविष्यति । चन्द्रगुप्तशरीरमभिद्रोग्धुमस्मत्प्रयुक्तानां तीक्ष्णरसदादी-  
६ नामुपसंप्रहार्थं परंकृत्योपजापार्थं च महता कोशसंचयेन स्थापितः शकटदासः ।  
प्रतिक्षणमरातिवृत्तान्तोपलब्धये तत्संहतिभेदनाय च व्यापारिताः सुहृदो  
जीवसिद्धिप्रभृतयः । तत् किं बहुना ।

इष्टात्मजः सपदि सान्वय एव देवः  
शार्दूलपोतमिव यं परिपुष्य नष्टः ।  
तस्यैष बुद्धिविशिखेन भिनाद्भि मर्म  
वर्मीभवेद्यदि न दैवममृष्यमाणम् ॥ ९ ॥

ततः प्रविशति कञ्चुकी ।

कञ्चुकी ।

कामं नन्दमिव प्रमथ्य जरया चाणक्यनीत्या यथा  
धर्मो मौर्य इव क्रमेण नगरे नीतः प्रतिष्ठां मयि ।

तं संप्रत्युपचीयमानमपि मे लब्धान्तरः सेवया

लोभो राक्षसवच्चिराय यतते जेतुं न शक्नोति च ॥१०॥

॥ परिक्रम्य ॥ अयममात्यराक्षसः ॥ उस्त्य ॥ स्वस्ति भवते ॥

राक्षसः । आर्यं जाजले अभिवाद्ये । प्रियंवदक आसमन्नभवतः ।

३ पुरुषः । एदं आसणं । उवविसदु अज्जो ॥ एतदासनम् । उपविशत्वार्थः ॥

कञ्चुकी । ॥ उपविश्य ॥ कुमारो मलयकेतुरमात्यं विज्ञापयति । चिरा-

त्प्रभृत्यार्यः परित्यक्तोचितशरीरसंस्कार इति पीडयते मे हृदयम् ।

६ यद्यपि स्वामिगुणा न शक्यन्ते विस्मर्तुं तथापि मद्भिज्ञापनां मानयितु-

र्भर्हत्यार्यः ॥ आभरणं दर्शयेत्वा ॥ इदमाभरणं (३) स्वशरीरादवतार्य प्रेषितं परिदधात्वमात्यः ।

९ राक्षसः । आर्यं जाजले विज्ञाप्यतामस्मद्वचनात् कुमारः विस्मृता एव मया भवद्गुणपञ्चपातेन स्वामिगुणाः । किं तु ।

न तावन्निर्वीर्यैः परपरभवाक्रान्तिकृपणै-

र्बहाम्यङ्गैरेभिः प्रतनुमपि संस्काररचनाम् ।

न यावन्निःशेषक्षपितरिपुपक्षस्य निहितं

सुगाङ्गं हेमाङ्गं नृवर तव सिंहासनमिदम् ॥ ११ ॥

कञ्चुकी । अमात्ये नेतरि सर्वमपि सुलभं कुमारस्य । तत् प्रतिमान्यतां

कुमारस्य प्रथमः प्रणयः ।

३ राक्षसः । आर्यं कुमार इवानतिक्रमणीयवचनो भवान् । तदनुष्ठीयतां

कुमारस्याज्ञा ।

कञ्चुकी । ॥ भूषयित्वा ॥ स्वस्ति भवते । साधयाम्यहम् ।

६ राक्षसः । आर्यं अभिवाद्ये ।

॥ कञ्चुकी निष्क्रान्तः ॥

राक्षसः । प्रियंवदक ज्ञायतां कोऽप्यस्मदर्शनार्थी द्वारि तिष्ठति ।

९ पुरुषः । जं अमच्चो आणवेदि ॥ परिक्रम्याहितुण्डिकं दृष्ट्वा ॥ अज्ज को तुमम् ॥

यदमात्य आज्ञापयति ।...। आर्यं कस्त्वम् ॥

आहितुण्डिकः । भद्र अहं खु आहितुण्डिओ । इच्छामि अमच्चस्स पुरदो

१२ सपेहिं खेलिदुं ॥ भद्र अहं खल्वाहितुण्डिकः । इच्छाम्यमान्यस्य पुरतः सपैः

१ हेमाङ्गं M.T.H.

( ३ ) Mss. add कुमारेण here.

खेलितुम् ॥

पुरुषः । चिद्गु जाव अमच्चस्स णिवेदेमि ॥ राक्षसमुपसृत्य ॥ अमच्च एसो  
१५ खु सप्पजीवी इच्छदि सप्पेहिं अमच्चस्स पुरदो खेलितुं ॥ तिष्ठ यावद-  
मात्थाय नित्रेदयामि ।...। अमात्य एष खलु सर्पजीवीच्छति सर्पैरमात्यस्य  
पुरतः खेलितुम् ॥

१८ राक्षसः । ॥ वामाक्षित्स्वन्दनं सूवयित्वा स्वगतम् ॥ कथम् (4) सर्पदर्शनम् ।  
॥ प्रकाशम् ॥ प्रियंवदक न नः कुनूहलं सर्पदर्शने । तत् परितोष्य  
विसर्जयैनम् ।

२१ पुरुषः । जं अमच्चो आगवेदि ॥ आहितुण्डिकमुपसृत्य ॥ अज्ज एसो खु  
दे दंसणफलेण अमच्चो पसादं करोदि । ण उण दंसणेण ॥ यदमात्य  
आज्ञापयति ।...। आर्य एष खलु ते दर्शनफलेनामात्यः प्रसादं करोति ।

२४ न पुनर्दर्शनेन ॥

आहितुण्डिकः । भद् विण्णवेदि मह वअणेण अमच्चं । ण केवलं अहं  
सप्पजीवी पाउअकवी उण अहं । ता जइ मे अमच्चो दंसणेण पसादं ण  
२७ करोदि तदो एदं पतअं वाचेदुं पसीददु ति ॥ भद्र विज्ञापय मम वचने-  
नामात्यम् । न केवलमहं सर्पजीवी प्राकृतकविः पुनरहम् । तस्माद्यदि मेऽ  
मात्यो दर्शनेन प्रसादं न करोति तत एतत् पत्रकं वाचयितुं प्रसीदत्विति ।

३० पुरुषः । ॥ पत्रं गृहीत्वा राक्षसमुपसृत्य । अमच्च एसो खु आहितुण्डिको  
विण्णवेदि । ण केवलं अहं सप्पजीवी पाउअकवी उण अहं । ता जइ  
मे अमच्चो दंसणेण पसादं ण करोदि तदो एदं पतअं वाचेदुं पसी-

३३ ददु ति ॥ अमात्य एष खलवाहितुण्डिको विज्ञापयति । न केवलमहं सर्पजीवी  
प्राकृतकविः पुनरहम् । तस्माद्यदि मेऽमात्यो दर्शनेन प्रसादं न करोति तत  
एतत् पत्रकं वाचयितुं प्रसीदत्विति ।

३६ राक्षसः । ॥ पत्रं गृहीत्वा वाचयति ।

पाऊण णिरवसेसं कुसुमरसं अत्तणो कुसलदाए ।

जं उग्गिरेद् भमरो तं अण्णाणं कुणइ कज्जं ॥१२॥

॥ पीत्वा निरवशेषं कुसुमरसमात्मनः कुशलतया ।

यदुद्दिशति भ्रमरस्तदन्येषामज्ञानां च करोति कार्यम् ॥

१ सर्पेषु T.H. २ अदंसणेण (वि.) M. H.

(4) Mss. add प्रथममेव here.

॥ विचिन्त्य स्वगतम् ॥ अये कुसुमपुरवृत्तान्तज्ञोऽहं भवत्प्रणिधिरिति  
गाथार्थः । कार्यव्यप्रत्वान्मनसः प्रभूतत्वाच्च प्रणिधीनां विस्मृतम् । इदानीं  
३ स्मृतिरुपलब्धा । व्यक्तमाहितुण्डिकच्छमना विराधगुप्तेनानेन भवितव्यम् ।  
॥ प्रकाशम् ॥ प्रियंवदक प्रवेश्यैनम् । सुकविरेषः । श्रोतव्यमस्माभिः  
सुभाषितम् ।

६ पुरुषः । जं अमच्चो आणवेदि ॥ आहितुण्डिकमुपसृत्य ॥ उपसप्पदु अज्जो ॥  
यदमात्य आज्ञापयति ।...। उपसर्पत्वार्थः ॥

आहितुण्डिकः ॥ नाट्येनोपसृत्य विलोक्य च स्वगतम् ॥ अयममात्यराक्षसः  
वामां बाहुलतां निवेश्य शिथिलं कण्ठे विवृत्तानना  
स्कन्धे दक्षिण्या बलान्निहितयाप्यङ्के पतन्त्या मुहुः ।  
गाढालिङ्गनसङ्गपीडितमुखं यस्योद्यमाशङ्किनी  
मौर्यस्योरसि नाधुनापि कुरुते वामेतरं श्रीः स्तनम् ॥ १३ ॥

॥ प्रकाशम् ॥ जेदु अमच्चो ॥ जयत्वमात्यः ॥

राक्षसः । ॥ विलोक्य ॥ अये विराध- ॥ इत्यर्धोक्ते विरूढस्मृतिः ॥ प्रियं-  
३ वदक भुजङ्गैरिदानीं विनोदयामः । तद्विश्रम्यतां परिजनेन । त्वमपि  
स्वाधिकारमशून्यं कुरु ।

पुरुषः । जं अमच्चो आणवेदि ॥ इति सपरिजनो निष्कान्तः ॥ यदमात्य  
६ आज्ञापयति ॥

राक्षसः । सखे विराधगुप्त इदमासनमास्यताम् ।

विराधगुप्तः । यदाज्ञापयत्यमात्यः ॥ उपविष्टः ॥

९ राक्षसः । ॥ निर्वर्ण्य सबाष्पम् ॥ अहो देवपादोपजीविनो जनस्यावस्था ।

विराधगुप्तः । अलममात्य शोकेन । नातिचिरादमात्योऽस्मान् पुनः पुरा-  
तनीमवस्थामारोपयिष्यति ।

१२ राक्षसः । सखे वर्णयेदानीं कुसुमपुरवृत्तान्तम् ।

विराधगुप्तः । अमात्य विस्तीर्णः कुसुमपुरवृत्तान्तः । तत् कुतः प्रभृति वर्णयामि ।

राक्षसः । सखे चन्द्रगुप्तस्य (5) नन्दभवनप्रवेशात् प्रभृत्यस्मत्प्रयुक्तैस्ती-

१ अस्मात् in all but H. (M.) २ इत्यर्धोक्ते । ननु प्ररूढश्मश्रुः । T. इत्य-  
र्धोक्ते । विरूढश्मश्रुः । H.

(5) Mss. read नगरप्रवेशात्.

४ [ मुद्राराक्षसम् ]

१५ क्षणरसदाभिः किमनुष्ठितमिति श्रोतुमिच्छामि ।

विराधगुप्तः । एष कथयामि । अस्ति तावच्छक्यवनाकिरातकाम्बो-  
जपारसीकबाह्वीकप्रभृतिभिश्चाणक्यमतिपरिगृहीतैश्चन्द्रगुप्तपर्वतेश्वरबलैरुदधि-

१८ भिरिव प्रलयोच्चलितसलिलैः समन्तादुपरुद्धं कुसुमपुरम्—

राक्षसः । ॥ शत्रुमाकृष्य ससंभ्रमम् ॥ आः मयि स्थिते कः कुसुमपुरमुप-  
रोत्स्यति । ( 6 )

प्राकारं परितः शरासनधरैः क्षिप्रं परिक्रम्यतां  
द्वारेषु द्विरदैः प्रतिद्विपघटाभेदक्षमैः स्थीयताम् ।

मुक्त्वा मृत्युभयं प्रहर्तुमनसः शत्रोर्बले दुर्बले

ते निर्यान्तु मया सहैकमनसो येषामभीष्टं यशः ॥ १४ ॥

विराधगुप्तः । अमात्य अलमावेगेन । वृत्तमिदं वर्ण्यते ।

राक्षसः । ॥ निःश्वस्य ॥ कथं वृत्तमिदम् । मया पुनर्ज्ञातं स एवायं काल

३ इति ॥ शत्रुप्लुत्यै चास्त्वम् ॥ हा देव सर्वार्थसिद्धे स्मरति ते राक्षसः

प्रसादानाम् । त्वमत्र संप्रामकाले

यत्रैषा मेघनीला चरति गजघटा राक्षसस्तत्र याया-

देतत् पारिप्लवाम्भःप्लुति तुरगबलं वार्यतां राक्षसेन ।

पत्तीनां राक्षसोऽन्तं नयतु बलमिति प्रेषयन् मह्यमाज्ञा-

मज्ञासीः प्रीतियोगास्थितमिव नगरे राक्षसानां सहस्रम् ॥ १५ ॥

विराधगुप्तः । ( 7 ) अवलोक्य बहुदिवसप्रभृति महदुपरोधवैशसमुपदि

पौराणां परिवर्तमानमसहमाने तस्यामवस्थायां पौरजनापेक्षया सुरङ्गामे-

३ त्यापक्रान्ते तपोवनाय देवे सर्वार्थसिद्धौ स्वामिविरहात् प्रश्रित्थि-

लीकृतप्रयत्नेषु युष्मद्बलेषु जयघोषणाव्याघातादिसाहसानुमितान्तर्न-

गरवासिषु पुनर्नन्दराज्यप्रत्यानयनाय सुरङ्गया बहिरपगतेषु युष्मासु

६ चन्द्रगुप्तनिधनाय युष्मत्प्रयुक्त्या विषकन्यया घातिते तपस्विनि

पर्वतेश्वरे—

राक्षसः । सखे पश्याम्भ्यम् ।

१ नन्द in all but H ( M N ). २ सुरङ्गामेत्य omitted in H ( M N ).

( 6 ) M.T.H add प्रवीरक प्रवीरक क्षिप्रमिदानीम्.

( 7 ) Mss. add ततः समन्तादुपरुद्धं कुसुमपुरम् here.

कर्णेनेव विषाङ्गनैकेपुरुषज्यापादिर्ना रक्षिता  
 हन्तुं शक्तिरिवार्जुनं बलवती या चन्द्रगुप्तं मया ।  
 सा विष्णोरिव विष्णुगुप्तहृत्कस्यात्यन्तिकर्प्रीत्ये  
 हैडिम्बेयमिबैत्य पर्वतनृपं तद्वध्यमेवावधीत् ॥ १६ ॥

विराधगुतः । अमात्य दैवस्यात्र कामचारः ! किं क्रियताम् ।

राक्षसः । ततस्ततः ।

- ३ विराधगुतः । पितृवधत्रासादपक्रान्ते कुमारे मलयकेतौ विश्वासिते  
 पर्वतेश्वरभ्रातरि वैरोधके प्रकाशिते च चन्द्रगुप्तस्य नन्दभवनप्रवेशे  
 चाणक्येनाहूयाभिहिताः सर्व एव कुसुमपुरवासिनः सूत्रधाराः । सांत्स-  
 ६ रिकादेशादधार्धरात्रे ( ४ ) वृषलस्य नन्दनभवनप्रवेशो भविष्यति । अतः  
 प्रथमद्वारात् प्रभृति संस्क्रियतां राजभवनमिति । ततः सूत्रधारैरभिहितम् । आर्य  
 प्रथममेव देवस्य चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यतीति सूत्रधारेण दारुव-  
 ९ र्मणा कनकतोरणन्यासादिभिः संस्कारविशेषैः संस्कृतं राजभवनद्वा-  
 रम् । अस्माभिरिदानीमभ्यन्तरे संस्कार आधेय इति । ततश्चाणक्यबटुना-  
 नादिष्टेन दारुवर्मणा संस्कृतं राजभवनद्वारमिति परितुष्टेन सुचिरं दारुव-  
 १२ र्मणो दाक्ष्यं प्रशस्याभिहितम् । अचिदारस्य दाक्ष्यस्य फलं दारुवर्मन्नाधि-  
 गमिष्यसीति ।

राक्षसः । ॥ सोद्वेगम् ॥ कुतश्चाणक्यबटोः परितोषः । अफलमनिष्टफलं वा

- १५ दारुवर्मणः प्रयत्नमवगच्छामि । यदनेन बुद्धिमोहादथ वा राजभक्तिप्रकर्षा-  
 न्नियोगकालमप्रतीक्षमाणेन जनितश्चाणक्यबटोश्चेतासि बलवान् विकल्पः ।  
 विराधगुतः । ततश्चाणक्यहृत्केनानुकूलप्रवशात् ( ९ ) पर्वतेश्वरभ्रातरं  
 १८ वैरोधकमेकासने चन्द्रगुप्तेन सहोपवेश्य कृतः पृथ्वीराज्यविभागः ।

राक्षसः । किमतिस्मृष्टं पर्वतेश्वरभ्रात्रे वैरोधकाय पूर्वप्रतिश्रुतं राज्यार्धम् ।

विराधगुतः । अथ किम् ।

१ पूर्व° H ( N L ). २ दाक्षप्रस्थानुरूपं फलं in all but H ( P M ).

( ४ ) Mss. have चन्द्रगुप्तस्य instead of वृषलस्य. ( ९ ) M. T. H here add अर्धरात्रसमये चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यतीति शिल्पिनः पौरांश्च गृहीतार्थान् कृत्वा तस्मिन्नेव क्षणे which savours of repetition.



- २१ । राक्षसः । ॥ स्वगतम् ॥ नियतमतिधूर्तेन तस्यापि कमप्युपांशुवधमाकलय्य  
पर्वतेश्वरविनाशेन जनितस्यायशसः परिहारार्थमेषा लोकप्रसिद्धिरुपरचितौ  
॥ प्रकाशम् ॥ ततस्ततः ।
- २४ विराधगुप्तः । ततः प्रथममेव प्रकाशिते चन्द्रगुप्तस्यार्धरात्रे नन्दभवन-  
प्रवेशे कृताभिषेके विमलमुक्तागुणपारिक्षेपोपरचितपट्टमयप्रावरणप्रच्छादि-  
तशरीरे मणिमयमुकुटनियमितरुचिरमौलौ सुरभिकुसुमवैकक्षिकावभासित-  
२७ विपुलवक्षःस्थले परिचितदर्शनैरप्यनभिज्ञायमानाकृतौ चाणक्यहतका-  
देशाच्चन्द्रगुप्तोपवाह्यां चन्द्रलेखां नाम गजवशामारुह्य चन्द्रगुप्तानुया-  
यिना राजलोकैनानुगम्यमाने देवस्य नन्दस्य भवनं प्रविशति वैरोधके  
३० युष्मत्प्रयुक्तेन सूत्रधारेण दारुवर्मणा चन्द्रगुप्तोऽयमिति मत्वा तस्योपरि  
पातनाय सज्जीकृतं यन्त्रतोरणम् । अत्रान्तरे बहिर्निर्गृहीतवाहनेषु चन्द्र-  
गुप्तानुयायिषु युष्मत्प्रयुक्तेन चन्द्रगुप्तनिषादिना (10) बर्बरकेणान्तर्निहिताम-  
३३ सिपुत्रिकामाकृष्टकामेनावलम्बिता करेण कनकशृङ्खलालम्बिनी कनक-  
दण्डिका ।  
राक्षसः । ॥ स्वगतम् ॥ उभयोरप्यस्थाने यत्नः ।
- ३६ विराधगुप्तः । अथ जघनाभिघातमुत्प्रेक्षमाणा गजवभूरतिजवनतया  
गत्यन्तरमारूढवन्ती । ततः प्रथमगत्यनुरोधप्रत्याकलितमुक्तेन प्रभ्रष्टलक्ष्यं  
पतता यन्त्रतोरणेनाकृष्टकृपाणीव्यग्रपाणिरनासादयन्नेव चन्द्रगुप्ताशया  
३९ वैरोधकं हतस्तपस्वी बर्बरकः । ततो दारुवर्मणा यन्त्रतोरणनिपातनादा-  
त्मवधमाकलय्य पूर्वमेवोत्तुङ्गतोरणस्थलमारूढेन यन्त्रघटनबीजं लोहकील-  
मादाय हस्तिनीगत एव हतो वैरोधकः ।
- ४२ राक्षसः । कष्टमनर्थद्वैयमापतितम् । न हतश्चन्द्रगुप्तो हतौ वैरोधकबर्ब-  
रकौ द्वैवेन । अथ सूत्रधारो दारुवर्मा कथम् ।  
विराधगुप्तः । वैरोधकपुरःसरेण पदातिलोकैनेष लोष्टघातं हतः ।
- ४५ राक्षसः । ॥ साक्षम् ॥ अहो वत्सलेन सुहृदा दारुवर्मणा वियुक्ताः स्मः ।  
अथ तेन भिषजाभयदत्तेन किमनुष्ठितम् ।  
विराधगुप्तः । सर्वमनुष्ठितम् ।

१ उपचरिता M. H., उपचिता T. २ त्रय° H (M).

( 10 ) Mss read बर्बरकेण कनकदण्डिकान्तर्निहिताम् The insertion  
of कनकदण्डिका is superfluous

४८ राक्षसः । ॥ सहर्षम् ॥ अपि हतश्चन्द्रगुप्तः ।

विराधगुप्तः । दैवान्न हतः ।

राक्षसः । ॥ सविषादम् ॥ तत् किमिति कथयसि सर्वमनुष्ठितमिति ।

५१ विराधगुप्तः । कल्पितमनेन योगचूर्णमिश्रितमौषधं चन्द्रगुप्ताय । तत् प्रत्यक्षीकुर्वता चाणक्येन कनकैभाजने वर्णान्तरमुपलभ्याभिहितश्चन्द्रगुप्तः । वृषल सविषमिदमौषधम् । न पातव्यमिति ।

५४ राक्षसः । शठः खलुसौ बटुः । अथ स वैद्यः कथम् ।

विराधगुप्तः । तदेवौषधं पायित उपरतः ।

राक्षसः । ॥ सविषादम् ॥ अहो महान् विज्ञानराशिरुपरतः । अथ शय-

५७ नाधिकृतस्य प्रमोदकस्य किं वृत्तम् ।

विराधगुप्तः । यदितरेषाम् ।

राक्षसः । ॥ सोद्वेगम् ॥ कथमिव ।

६० विराधगुप्तः । स खलु मूर्खस्तं युष्माभिरतिसृष्टमर्थराशिं महता व्यये-  
नोपभोक्तुमारब्धवान् । ततः कुतोऽयं भूयान् धनागम इति पृच्छयमानो  
यदा वाक्यभेदान् बहून्गमत् तदा चाणक्येन विचित्रेण वधेन व्यापादितः ।

६३ राक्षसः । ॥ सोद्वेषम् ॥ कथमत्रापि दैवेनोपहता वयम् । अथ शयितस्य  
चन्द्रगुप्तस्य शरीरे प्रहर्तुमस्मत्प्रयुक्तानां नरपतिशयनगृहस्यान्तर्भिन्ति  
सुरङ्गामेत्य निवसतां बीभत्सकादीनां को वृत्तान्तः ।

६६ विराधगुप्तः । दारुणः ।

राक्षसः । ॥ सावेगम् ॥ न खलु विदितास्ते तत्र निवसन्तः ।

विराधगुप्तः । अथ किम् । प्राक् चन्द्रगुप्तप्रवेशात् प्रविष्टमात्रेणैव दुरा-

६९ त्मना चाणक्येन शयनगृहं निपुणमवलोकयता कस्माच्चिद्विस्तिच्छिद्राद्  
गृहीतभक्तावयवां निष्क्रामन्तीं पिपीलिकापङ्क्तिमालोक्य पुरुषगर्भमेतद्  
गृहमिति गृहीतार्थेन दाहितं तच्छयनगृहम् । तस्मिन् दृश्यमाने धूमा-  
७२ बरुद्धदृष्टयः प्रथमपिहितमनधिगम्य द्वारं सर्व एव बीभत्सकाद्यो ज्वल-  
नमुपगताः ।

राक्षसः । ॥ साक्षम् ॥ सखे पश्य दैवसंपदं दुरात्मनश्चन्द्रगुप्तस्य ।

कन्या तस्य वधाय या विषमयी गूढं प्रयुक्ता मया

दैवात् पर्वतकस्तया विनिहतो यस्तस्य राज्यार्थहृत् ।

ये शस्त्रेषु रसेषु च प्रणिहितास्तैरेव ते घातिता  
मौर्यस्यैव फलन्ति हन्त विविधश्रेयांसि मञ्जीतयः ॥ १७ ॥

विराधगुप्तः । अमात्य तथापि प्रारब्धमपरित्याज्यमेव । पश्यत्वमात्यः ।

प्रारभ्यते न खलु विघ्नभयेन नीचैः

प्रारभ्य विघ्नविहता विरमन्ति मध्याः ।

विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः

प्रारब्धमुत्तमगुणां न परित्यजन्ति ॥ १८ ॥

राक्षसः । प्रारब्धमपरित्याज्यमेवेति प्रत्यक्षं भवतः । ततस्ततः ।

विराधगुप्तः । ततः प्रभृति चन्द्रगुप्तशरीरे सहस्रगुणमप्रमत्तश्चाणक्य  
३ एभ्य एतादृशं भवतीत्यन्विष्य निगृहीतवान् कुसुमपुरनिवासिनो युष्मदी-  
यानाम्पुरुषान् ।

राक्षसः । ॥ सावेगम् ॥ अथ के के निगृहीताः ।

६ विराधगुप्तः । प्रथमं तावत् क्षपणको जीवसिद्धिः सनिकारं नगरा-  
न्निर्वासितः ।

राक्षसः । ॥ स्वगतम् ॥ एतत् तावत् सह्यम् । न निष्परिग्रहं स्थानभ्रंशः  
९ पीडयति ॥ प्रकाशम् ॥ वयस्य कमपराधमुद्दिश्य निर्वासितः ।

विराधगुप्तः । एष राक्षसप्रयुक्तो विषकन्यया पर्वतेश्वरं व्यापादितवानिति ।

राक्षसः । ॥ स्वगतम् ॥ साधु कौटिल्य साधु । स्वस्मिन्

परिहृतमयशः पातितमस्मासु च घातितोऽर्धराज्यहरः ।

एकमपि नीतिबीजं बहुफलतामेति यस्य तव ॥ १९ ॥

॥ प्रकाशम् ॥ ततस्ततः ।

विराधगुप्तः । ततश्चन्द्रगुप्तशरीरमभिद्रोगधुमनेन व्यापारिता दारुवर्मा-  
३ दय इति नगरे प्रख्याप्य शकटदासः शूलमारोपितः ।

१ गुणास्वमिबोद्धन्ति M H. २ After this all but H (M N. Be.) insert अपि च

किं शेषस्य भ्रव्यथा न वपुषि क्ष्मां न क्षिपत्येष यत् ।

किं वा नास्ति परिश्रमो दिनपतेरास्ते न यन्निश्चलः ॥

किं त्वक्नीकृतमुत्सृजन् कृपणवच्छुद्ध्यो जनो लज्जते ।

निर्बाहः प्रतिपन्नवस्तुषु सतामेकं हि गोत्रव्रतम् ॥

राक्षसः । ॥ सखे ॥ हा सखे शकटदास । अयुक्तरूपस्तवायमीदृशो मृत्युः ।  
अथ वा स्वाम्यर्थमुपरतो न शोच्यस्त्वम् । वयमेव शोच्या ये नन्दकुल-  
६ विनाशेऽपि जीवितुमिच्छामः ।

विराधगुप्तः । नैवम् । स्वाम्यर्थः<sup>२</sup> साधयितव्य इति—

राक्षसः । 'अस्माभिरमुमेवार्थमालम्ब्य' न जिजीविषाम् ।  
परलोकगतो देवः कृतधैर्नानुगम्यते ॥ २० ॥

विराधगुप्तः<sup>३</sup> ।

युष्माभिरमुमेवार्थमालम्ब्य न जिजीविषाम् ।

परलोकगतो देवः कृतधैर्नानुगम्यते ॥ २१ ॥

राक्षसः । सखे कथ्यताम् अपरस्यापि सुहृद्भव्यसनस्य श्रवणे सज्जोऽस्मि ।  
विराधगुप्तः । एतदुलभ्य चन्दनदासेनापवाहितममात्यकलत्रम् ।

३ राक्षसः । क्रूरस्य चाणक्यस्य विरुद्धमयुक्तमनुष्ठितं तेन ।

विराधगुप्तः । नन्वयुक्ततरः सुहृद्द्रोहः ।

राक्षसः । ततस्ततः ।

६ विराधगुप्तः । ततो याच्यमानेनापि यदा न समर्पितमनेनामात्यकलत्रं तदा-  
तिक्रुपितेन चाणक्यबटुना—

राक्षसः । ॥ सावेगम् ॥ न खलु व्यापादितः ।

९ विराधगुप्तः । न हि । गृहीतसारः सपुत्रकलत्रः संयम्य बन्धनागारे  
निक्षिप्तः ।

राक्षसः । तत् किं परितुष्टः कथयस्यपवाहितं राक्षसकलत्रमिति । ननु

१२ वक्तव्यं संयमितः सपुत्रकलत्रो राक्षस इति ।

॥ प्रविश्य पटाक्षेपेण ॥ पुरुषः । जेदु अमच्चो । एसो खु सअडदासो पाडि-  
हारभूमि उवट्टिदो ॥ जयत्वमात्यः । एष खलु शकटदासः प्रतीहारभूमिमुपस्थितः ।

१५ राक्षसः । अपि सत्यम् ।

पुरुषः । अमच्चपादोबजीविणो ण अलिअं मन्तिदुं जाणन्ति ॥ अमात्य-  
पादोपजीविनो नालीकं मन्त्रयितुं जानन्ति ॥

१८ राक्षसः । सखे विराधगुप्त कथमेतत् ।

१ अयुक्त M H. २ M. T. H. add एव after this. ३ T adds प्रयतसे.  
at the end ४ अस्माकम् M. ५ अवलम्ब्य जिजीविषा । M., अवलम्ब्य  
जिजीविषाम् H. ६ The speech is omitted in MT. ७ अमात्य नैतदेवम् ।  
added H. उपारूढसाध्वसेन M सौहार्देन H, added after चन्दन०

विराधगुप्तः । रक्षति भवितव्यता ।

राक्षसः । प्रियंवदक यद्येवं तत् किं चिरयसि । क्षिप्रं प्रवेश्य समाश्वान्-  
२१ सय माम् ।

पुरुषः । जं अमञ्चो आणवेदि ॥ निष्क्रान्तः ॥ यदमात्य आज्ञापयति ॥...।

॥ ततः प्रवेशति सिद्धार्थकेनानुगम्यमानः शकटदासः ॥

२४ शकटदासः ॥ स्वगतम् ॥

दृष्ट्वा मौर्यमिव प्रतिष्ठितपदं शूलं धरिड्यास्तले

तलक्ष्मीमिव चेतनाप्रमथनीमूढ्वां च वध्यस्त्रजम् ।

श्रुत्वा स्वाम्यपरोपरौद्रविषमानाघाततूर्यस्वनात्

न ध्वस्तं प्रथमाभिघातकठिनं मन्ये मदीयं मनः ॥ २२ ॥

॥ विलोक्य सहर्षम् ॥

अयममात्यराक्षसस्तित्थति य एष

अक्षीणभक्तिः क्षीणेऽपि नन्दे स्वाम्यर्थमुद्रहन् ।

पृथिव्यां स्वामिभक्तानां प्रमाणे परमे स्थितः ॥ २३ ॥

॥ उपमृत्य ॥ जयत्वमात्यः ।

राक्षसः । ॥ विलोक्य सहर्षम् ॥ सखे शकटदास दिष्ट्या कौटिल्यगोचर-  
३ गतोऽपि त्वं दृष्टोऽसि । तत् परिष्वजस्व माम् ।

॥ शकटदासस्तथा करोति ॥

राक्षसः । ॥ चिरं परिष्वज्य ॥ इदमासनमास्यताम् ।

६ शकटदासः । यदाज्ञापत्यमात्यः ॥ इत्युपविष्टः ॥

राक्षसः । सखे शकटदास कोऽस्य मे हृदयानन्दस्य हेतुः ।

शकटदासः ॥ सिद्धार्थकं निर्दिश्य ॥ अनेन प्रियमुद्गदा सिद्धार्थकेन घातकान्

९ विद्राड्य वध्यस्थानादपहृतोऽस्मि ।

राक्षसः । ॥ सहर्षम् ॥ भद्र सिद्धार्थक काममपर्याप्तमिदमस्य प्रियस्य । तथापि  
गृह्यताम् ॥ इति स्वगान्नादवतार्य (11) भूषणं प्रयच्छति ॥

१२ सिद्धार्थकः । ॥ गृहीत्वा पादयोर्निपत्य ॥ अमञ्च एतथ मे पढमपविट्टुस्स णटिय  
कोवि परिचिदो जत्थ एदं अमञ्चस्स पसादं णिक्खिखविअ णिण्वुदो भविस्सं ।

१ चेतसः H. २ उन्मुच्य वध्य° M, मुर्ध्वावबद्ध T. ३ कौटिल्य .. गतोऽपि  
omit!ed H. ४ स्वगतम् । अयं खु अज्जोवदेसो । होदु । तह करिस्सं ॥ प्रकाशम् ॥  
अयं खल्वार्योपदेशः । भवतु । तथा करिष्यामि । added before this TH., स्वगतम् ।  
एवं खु अज्जोवदेसणे करिस्सं ॥ प्रकाशम् । एवं खल्वार्योपदेशने करिष्यामि ॥ M.

( 11 ) Mss. have भूषणानि. See however: ii. 10. 6. V. 11.6. etc.

- ता इच्छामि अहं इमां मुद्गाए मुद्दिअ अमच्चस्स भण्डाआरे ठाविदुं ।  
 १५ जदा मे पओअणं भविस्सदि तदा गेह्मिस्सं ॥ अमात्य अत्र मे प्रथमप्रविष्टस्य  
 नास्ति कोऽपि परिचितो यत्रैतममात्यस्य प्रसादं निक्षिप्य निर्द्वृतो भविष्यामि ।  
 तस्मादिच्छाम्यहमनया मुद्रया मुद्रयित्वा मात्यस्यैव भाण्डागारे स्थापयितुम् । यदा  
 १८ मे प्रयोजनं भविष्यति तदा ग्रहीष्यामि ॥  
 राक्षसः । भवतु । को दोषः । शकटदास एवं क्रियताम् ।  
 शकटदासः । यदाज्ञापयत्यमात्यः ॥ मुद्रां विलोक्य जनान्तिकम् ॥ अमात्य  
 २१ भवन्नामाङ्कितेयं मुद्रा ।  
 राक्षसः । ॥ विलोक्यात्मगतम् ॥ सत्यम् । नगरान्निष्कामतो मम हस्ताद्  
 ब्राह्मण्योत्कण्ठाविनोदार्थं गृहीता । कथमस्य हस्तमुपागता ॥ प्रकाशम् ॥  
 २४ भद्र सिद्धार्थक कुतस्त्वयेयमधिगता ।  
 सिद्धार्थकः । अमच्च अत्थि कुसुमपुरे मणिआरसेट्ठी चन्दणदासो णाम ।  
 तस्स गेहदुआरे पडिदा मए उवलद्धा ॥ अमात्य अस्ति कुसुमपुरे मणि-  
 २७ कारश्रेष्ठी चन्दनदासो नाम । तस्य गेहद्वारे पतिता मयोपलब्धा ॥  
 राक्षसः । युज्यते ।  
 सिद्धार्थकः । अमच्च किं एत्थ जुज्जादि ॥ अमात्य किमत्र युज्यते ॥  
 ३० राक्षसः ।—महाधनानां गृहद्वारि पतितस्यैव विधस्योपलब्धिः ।  
 शकटदासः । सखे सिद्धार्थक अमात्यनामाङ्कितेयं मुद्रा । ( 12 ) दीयतामेषा ।  
 सिद्धार्थकः । अज्ज णं एसो मे 'पसादो जं अमच्चो इमाए मुद्गाए  
 ३३ परिगहं करोदि ॥ इति मुद्रामपर्यति ॥ आर्यं नन्वेष मे प्रसादो यदमात्योऽस्या  
 मुद्रायाः परिग्रहं करोति ॥  
 राक्षसः । सखे शकटदास अनयैव मुद्रया स्वाधिकरे वर्तितञ्च भवता ।  
 ३६ शकटदासः । यदाज्ञापयत्यमात्यः ।  
 सिद्धार्थकः । अमच्च विण्णवणीअं किं वि अत्थि ॥ अमात्य विज्ञापनीयं  
 किमप्यस्ति ॥  
 ३९ राक्षसः । भद्र ब्रूहि विश्रन्धम् ।  
 सिद्धार्थकः । जाणादि ज्येव अमच्चो जह चाणक्खड्डुअस्स विण्णिअं

१ परिओसो MT.

( 12 ) Mss. here insert तदितो बहुतरेणार्थेन भवन्तममात्यस्तोषयिष्यति ।

[ ५ मुद्राराक्षसम् ]

- कदुअ णत्थि मे पुणो पाडलिउत्ते पवेसो । ता इच्छामि अहं अमच्च-  
 ४२ चरणे सुस्सुसिदुं ॥ जानात्थेवामात्थो यथा चाणक्यबटुकस्य विप्रियं कृत्वा नास्ति  
 मे पुनः पाटलिपुत्रे प्रवेशः । तस्मादिच्छाम्यहममात्यचरणावेव शुश्रूषितुम् ॥  
 राक्षसः । प्रियं नः । त्वदभिप्रायापरिज्ञानान्तरितोऽयमस्मदनुनयः ।  
 ४५ तदेवं क्रियताम् ।  
 सिद्धार्थकः । ॥ सहर्षम् ॥ अणुगिहिदोम्हि ॥ अनुगृहीतोऽस्मि ॥  
 राक्षसः । सखे शकटदास विश्रामय सिद्धार्थकम् ।  
 ४८ शकटदासः । यदाज्ञापयत्यमात्यः ॥ सिद्धार्थकेन सह निष्क्रान्तः ॥  
 राक्षसः । सखे विराधगुप्त वर्णय वृत्तशेषम् । अपि क्षमन्तेऽस्मदुपजापं  
 ( 13 ) प्रकृतयः ।  
 ५१ विराधगुप्तः । बाढम् । क्षमन्ते । ननु प्रकाशमवगम्यते-  
 राक्षसः । सखे किं तत्र प्रकाशम् ।  
 विराधगुप्तः । (14) मलयकेतोरपक्रमेणात् कुपितश्चन्द्रगुप्तश्चाणक्यस्योपरीति ।  
 ५४ चाणक्योऽपि जितकाशितया तैस्तैराज्ञाभङ्गैश्चन्द्रगुप्तस्य चेतः पीडामुप-  
 चिनोति । इति ममाप्यनुभवः ।  
 राक्षसः । ॥ सहर्षम् ॥ सखे विराधगुप्त गच्छ त्वमनेनैवाहितुण्डिकच्छद्मना  
 ५७ पुनः कुसुमपुरम् । तत्र मे सुहृद् वैतालिकज्यञ्जनः (15) स्तवकलशो नाम  
 प्रतिवसति । स त्वया मद्रचनाद्वाच्यः । चाणक्येन क्रियमाणेष्वज्ञाभङ्गेषु  
 चन्द्रगुप्तस्त्वया समुत्तेजनसमर्थैः श्लोकैरुपश्लोकयितव्यः । कार्यं चातिनिभृतं  
 ६० करभकहस्तेन संदेष्टव्यमिति ।  
 विराधगुप्तः । यदाज्ञापयत्यमात्यः ॥ निष्क्रान्तः ॥  
 ॥ प्रविश्य पुरुषः ॥ जेदु अमच्चो । अमच्च सअडदासो विण्णवेदि । एदे  
 ६३ खु तिण्णि अलंकरणाविसेसा विक्कीअन्दि । (16) ते पंचक्खीकरेदु

१ (ननु) यथाप्रधान ( VI . प्रकाश ) मनुगच्छन्त्येव । M T H. २ कारणम् MH.

३ °क्रमणात् प्रभृति in all but H (K).

( 13 ) T (E) has प्रकृतित्था अमात्यादयः, and others have चन्द्रगुप्त-  
 प्रकृतयः, ( 14 ) M. H. have इदं तत्र कारणम् । and T has इदं तत्र प्रकाशम् ।  
 before this. ( 15 ) Mss. read स्तनकलश througho: t. ( 16 ) Mss.  
 have ता instead of ते.

अमच्चो त्ति ॥ जयत्वमात्यः । अमात्य शकटदासो विशापयति । एते खलु  
त्रयोऽलंकरणविशेषा विक्रीयन्ते । तान् प्रत्यक्षीकरोत्वमात्य इति ॥

६६ राक्षसः । ॥ विलोक्यात्मगतम् ॥ महार्हाण्याभरणानि ॥ प्रकाशम् ॥ भद्र  
उच्यतां शकटदासः । परितोष्य विक्रेतारं गृह्यन्तामिति ।

पुरुषः । जं अमच्चो आणवेदि ॥ निष्क्रान्तः ॥ यदमात्य आशापयति ॥...॥

६९ राक्षसः । यावदहमपि कुसुमपुराय करभकं प्रेषयामि ॥ उत्थाय ॥ अपि  
नाम दुरात्मनश्चाणक्याच्चन्द्रगुप्तो भिद्येत । अथ वै

मौर्यस्तेजसि सर्वभूतलभुजामाज्ञापको वर्तते

चाणक्योऽपि मदाश्रयादयमभूद्राजेति जातस्मयः ।

राज्यप्राप्तिकृतार्थमेकमपरं तीर्णप्रतिज्ञार्णवं

सौहार्दात् कृतकृत्यतैव नियतं लब्धान्तरा भेत्स्यति ॥ २४ ॥

॥ निष्क्रान्तः ॥

॥ इति भूषणविक्रयो नाम द्वितीयोऽङ्कः ॥



ततः प्रविशति कञ्चुकी ।

कञ्चुकी ।

रूपादीन् विषयान् निरूप्य करणैर्यैरात्मलाभस्त्वया  
लब्धस्तेष्वपि चक्षुरादिषु हताः स्वार्थावबोधक्रियाः ।

अङ्गानि प्रसभं त्यजन्ति पटुतामाज्ञाविधेयानि 'ते  
न्यस्तं मूर्ध्नि पदं 'तथैव जरया तृष्णे मुधा 'ताम्यसि ॥ १ ॥

॥ परिक्रम्याकाशे ॥ भो भोः सुगाङ्गप्रासादाधिकृताः सुगृहीतनामा देवश्चन्द्र-  
गुप्तः समाज्ञापयाति । यथा प्रवृत्तकौमुदीमहोत्सवं कुसुमपुरमवलोकयितु-  
३ मिच्छामि । तत्संस्क्रियन्तां सुगाङ्गप्रासादस्य भूमयः ॥ पुनराकाशे ॥  
किं ब्रूथ । आर्य किमविदित एवायं देवस्य कौमुदीमहोत्सवप्रतिषेध  
इति । आः दैवोपहताः किमनेन वः प्राणहरेण कैथोपोद्घातेन । शीघ्र-  
६ मिदानीम्

आलिङ्गन्तु गृहीतधूपसुरभीन् स्तम्भान् पिनद्धस्रजः  
संपूर्णेन्दुमयूखसंहतिरुचां सच्चामराणां श्रियः ।

सिंहाङ्गासनधारणाच्च सुचिरं संजातमूर्च्छामिव

क्षिप्रं चन्दनवारिणा सकुसुमः सेकोऽनुगृह्णातु गाम् ॥ २ ॥

॥ पुनराकाशे ॥ किं ब्रूथ । आर्य इदमनुष्ठीयते देवस्य शासनमिति । भद्रा-  
स्त्वरध्वम् । अयमागतो देवश्चन्द्रगुप्तः । य एष

सुविश्रब्धैरैङ्गः पथिषु विषमेष्वप्यचलता

चिरं धुर्येणोढा गुरुरपि भुवो यास्य गुरुणा ।

धुरं तामेवोच्चैर्नववयसि वोढुं व्यवसितो

मनस्वी दम्यत्वात् स्खलति न न दुःखं च वहति ॥३॥

॥ नेपथ्ये प्रतीहारी ॥ इदो इदो देवो ॥ इत इतो देवः ॥

॥ ततः प्रविशति राजा प्रतीहारी च ॥

३ राजा । ॥ आत्मगतम् ॥ राज्यं हि नाम राजधर्मानुवृत्तिपरस्य नृपतेर्मेहदग्नी-  
तिस्थानम् । कुतः ।

१ मे M H २ तथैव in all but H ( K ) ३ माद्यसि M. ४ प्रासादस्यो-  
परिभूमयः in all but H. ( K ). ५ कथोद्घातेन M H.

परार्थानुष्ठाने रंहयति नृपं स्वार्थपरता  
परित्यक्तस्वार्थो नियतमयथार्थः क्षितिपतिः ।

परार्थश्चेत् स्वार्थादभिमततरो हन्त परवान्

परायन्तः प्रीतेः कथमिव रसं वेत्ति पुरुषः ॥ ४ ॥

अपि च दुराराध्या लक्ष्मीरात्मवद्विरपि राजभिः ।

तीक्ष्णादुद्विजते मृदौ परिभवत्रासान्न संतिष्ठते

मूर्खान् द्वेष्टि न गच्छति प्रणयितामत्यन्तविद्वत्स्वपि ।

शूरेभ्योऽभ्यधिकं विभेत्युपहसत्येकान्तभीरून्पि

श्रीर्लब्धप्रसरेव वेशवनिता दुःखोपचर्या भृशम् ॥ ५ ॥

अन्यच्च कृतककलहं कृत्वा स्वतन्त्रेण त्वया कंचित् कालं व्यवहर्त-  
व्यमित्यार्यादेशः । स च कथमपि मया पातकमिवाभ्युपगतः । अथ

३ वा शश्वदार्योपदेशसंस्क्रियमाणमतयः सर्वदैव स्वतन्त्रा वयम् । कुतः ।

इह विरचयन् सार्ध्वीं शिष्यः क्रियां न निवार्यते

त्यजति तु यदा मार्गं मोहात् तदा गुरुरङ्कुशः ।

विनयरुचयस्तस्मात् सन्तः सदैव निरङ्कुशाः

परतरमतिस्वातन्त्र्येभ्यो वयं हि पराङ्मुखाः ॥ ६ ॥

॥ प्रकाशम् ॥ अर्थं वैहीनरे सुगाङ्गमार्गमादेशय ।

कञ्चुकी । इत् इतो देवः ॥ परिक्रम्य ॥ अयं सुगाङ्गप्रासादः ।

६ शनैरारोहतु देवः ।

॥ राजा ॥ नाट्येनारुह्य दिशोऽवलोक्य ॥ अहो शरत्समयशोभां विभ्रतीनां  
दिशामतिरमणीयता । संप्रति हि

शनैः ( 1 ) श्येनीभूताः सितजलधरच्छेदपुलिनैः ( 2 )

समन्तादाकीर्णाः कलविरुतिभिः सारसकुलैः ।

चिताश्वित्राकारैर्निशि विकचनक्षत्रकुमुदै-

र्नभस्तः स्यन्दन्ते सरित इव दीर्घा ( 3 ) दिश इमाः ॥ ७ ॥

अपि च

१ जडयति M. श्लययति H. २ राजलक्ष्मीः in all but H ( MK ) ३ कृतक-  
कलहं कृत्वा omitted in H ( M ). ४ पदमपि यतः स्वातन्त्र्येभ्यो न यान्ति  
पराङ्मुखाः H. परतरमतः स्वातन्त्र्येभ्यो वयं हि पराङ्मुखा M. T.

( 1 ) शान्ता भूताः M., श्यानीभूताः T., शान्ताकृताः H. ( 2 ) Mss. have  
पुलिनाः ( 3 ) Mss. read दश दिशः

अपामुद्धत्तानां निजमुपदिशन्त्या स्थितिपथं<sup>१</sup>  
 दधत्या शालीनामवनतिमुदारे सति फले ।  
 मयूराणामुग्रं विषमिव हरन्त्या मदमहो  
 कृतः कृत्स्नस्यायं विनय इव लोकस्य शरदा ॥ ८ ॥

इमामपि

भर्तुस्तथा कलुषितां बहुवल्लभस्य  
 मार्गे कथंचिद्वतार्यं तनूभवन्तीम् ।  
 सर्वात्मना रतिकथाचतुरेव दूती  
 गङ्गां शरन्नयति सिन्धुपतिं प्रसन्नम् ॥ ९ ॥

॥ समन्तादत्रलोक्य ॥ अये कथमप्रवृत्तकौमुदीमहोत्सवं कुसुमपुरम् । आर्य  
 वैहीनरे अथास्मद्वचनादाघोषितः कुसुमपुरे कौमुदीमहोत्सवः ।

३ कञ्चुकी । अथ किम् ।

राजा । तत् किं न गृहीतमस्मद्वचनं पौरैः ।

कञ्चुकी ॥ कर्णौ पिधाय ॥ शान्तं पापम् । पृथिव्यामखलितपूर्वं देवस्य

६ शासनं कथं पौरेषु खलित्यति ।

राजा । तत् कथमप्रवृत्तकौमुदीमहोत्सवमद्यापि कुसुमपुरम् ।

धूर्तैरन्वीयमाना<sup>२</sup> रतिचतुरकथाकोविदैर्वेशनार्यो  
 नालं कुर्वन्ति रथ्याः पृथुजघनभराक्रान्तिमन्दैः प्रयातैः ।

अन्योन्यं स्पर्धमाना न च गृहविभवैः स्वामिनो मुक्तशङ्काः

साकं स्त्रीभिर्भजन्ते विधिमभिलषितं पार्वणं पौरमुख्याः ॥१०॥

कञ्चुकी । देव एवमेतत् ।

राजा । किमेतत् ।

३ कञ्चुकी । एवमिदम् ।

राजा । स्फुटं कथय ।

कञ्चुकी । प्रतिपिद्धः कौमुदीमहोत्सवः ।

६ राजा ॥ सप्तोद्यमम् ॥ आः केन ।

कञ्चुकी । देव नातः परं विज्ञापयितुं शक्यम् ।

राजा । न खलुत्रार्यचाणक्येनापहतः प्रेक्षकाणामतिशयरमणीयश्चक्षुषो

९ विषयः ।

कञ्चुकी । देव कोऽन्यो जीवितुकामो देवस्य शासनमुल्लङ्घयिष्यति ।

राजा । शोणोत्तरे उपवेष्टुमिच्छामि ।

१२ प्रतीहारी । देव एदं सीहासनं । उवविसदु देवो ॥ देव एतत् सिंहासनम् ।  
उपविशतु देवः ॥

राजा । ॥ उपविश्य ॥ आर्यं वैहीनरे । आर्यचाणक्यं द्रष्टुमिच्छामि ।

१५ कञ्चुकी । यदाज्ञापयति देवः ॥ निष्क्रान्तः ॥

॥ ततः प्रविशत्यासनस्यः स्वभवनगतः कोपानुविद्धां चिन्तां नाटयंश्चाणक्यः ॥  
चाणक्यः । कथम् । स्पर्धते मया सह दुर्गाम्ना राक्षसः ।

कृतागाः कौटिल्यो भुजग इव निर्याय नगराद्

यथा <sup>१</sup>नन्दं हत्वा नृपतिमकरोन्मौर्यवृषलम् ।

तथाहं मौर्येन्दोः श्रियमपहरामीति कृतधीः

प्रकर्षं <sup>२</sup>मदबुद्धेरतिशयितुमेष व्यवसितः ॥ ११ ॥

॥ प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा ॥ राक्षस विरम्यतामस्मादुर्ज्यवसितात्कृतः।  
उत्सिक्तः ( 4 ) सचिवविमृष्टराज्यतन्त्रो

नन्दोऽसौ न भवति चन्द्रगुप्त एषः ।

चाणक्यस्त्वमपि च नैव केवलं ते

साधर्म्यं मद्भुक्तुते <sup>३</sup>प्रधानवैरम् ॥ १२ ॥

॥ विचिन्त्य ॥ अथ वा नातिमात्रं मया मनः खेदयितव्यम् ।

मद्भृत्यैः किल नाम पर्वतसुतो ज्याप्तः <sup>४</sup>प्रविष्टान्तरै-

रुद्भुक्ताः स्वनियोगसाधनविधौ सिद्धार्थकाद्याः स्पशाः ।

कृत्वा संप्रति कैतवेन कलहं मौर्येन्दुना राक्षसं

भेत्स्यामि स्वमतेन भेदकुशलं <sup>५</sup>ह्येष प्रतीपं द्विषः ॥ १३ ॥

॥ प्रविश्य कञ्चुकी ॥ कष्टं खलु सेवा ।

भेतव्यं नृपतेस्ततः सचिवतो राज्ञस्ततो बलभा-

दन्येभ्यश्च भवन्ति येऽस्य भवने लब्धप्रसादा विटाः ।

दैन्यादुन्मुखदर्शनापलपनैः पिण्डार्थमायस्यतः

सेवां लाघवकारिणीं कृतधियः स्थाने श्ववृत्तिं विदुः ॥ १४ ॥

१ नन्दान् T. २ प्रभावं M H ३ कृतेः M T, H ४ प्रतिष्ठा° M, प्रदिष्टा° H.  
५ कुशलो ह्येषः प्र° M, कुशलस्त्वेष प्र° M, कुशलो देवप्र° H.

( 4 ) Mss. have कुसचिवदृष्ट°

॥ परिक्रम्यावलोक्य च ॥ इदमार्यचाणक्यस्य गृहम् । यावत् प्रविशामि ।

॥ प्रविश्यावलोक्य च ॥ अहो राजाधिराजमन्त्रिणो विभूतिः ।

उपलशकलमेतद् भेदकं गोमयानां

बटुभिरुपहृतानां बर्हिषां <sup>१</sup>कूटमेतत् ।

शरणमपि समिद्धिः शुध्यमाणाभिरन्तं-

र्विनभितपटलान्तं दृश्यते जीर्णमेतत् ( 5 ) ॥ १५ ॥

तत् स्थाने खल्वस्य वृषलो देवश्चन्द्रगुप्तः । कुतः

स्तुवन्त्यश्रान्तास्याः क्षितिपतिमभूतैरपि गुणैः

प्रवाचः कार्पण्याद्यदवितयवाचोऽपि <sup>३</sup>पुरुषाः ।

प्रभावस्तृष्णायाः स खलु सकलः स्यादितरथा

निरीहाणामीशस्तृणमिव तिरस्कारविषयः ॥ १६ ॥

॥ विलोक्य समयम् ॥ अयमार्यचाणक्यस्तिष्ठति

यो नन्दमौर्यनृपयोः परिगृह्य लोक-

मैस्तोदयावतिदिशन्नविभिन्नकालम् ।

पर्यायपातितहिमोष्णमसर्वगामि

धारुनातिशाययति धाम सहस्रधारुनः ॥ १७ ॥

॥ जानुभ्यां भूमौ निपत्य ॥ जयद्वार्यः ।

चाणक्यः । वैहीनरे किमागमनप्रयोजनम् ।

३ कञ्चुकी । आर्यं प्रणतिसंभ्रमचलितभूमिपालमौलिमणिशिखापिशङ्कितपा-

द्युगलो देवश्चन्द्रगुप्त आर्यं शिरसा प्रणम्य विहापयति । अकृतक्रियान्तरा-

यमार्यं द्रष्टुमिच्छामीति ।

६ चाणक्यः । वृषलो मां द्रष्टुमिच्छति । वैहीनरे न खलु वृषलस्य श्रवण-

मुपगतोऽयं मत्कृतः कौमुदीमहोत्सवप्रतिषेधः ।

कञ्चुकी । आर्यं । अथ किम् ।

९ चाणक्यः ॥ । । सक्रोधम् ॥ आः केन कथितम् ।

कञ्चुकी । । । समयम् ॥ प्रसीदद्वार्यः । सत्रयमेव सुगाङ्गप्रासादगतेन देवेना-

वलोकितमप्रवृत्तकौमुदीमहोत्सवं पुरम् ।

१ स्तोमम् M स्तूपम् n T, २ आभिः in all but H [ M ], ३ कृतिनः M H,  
४ परिभूय in all but H [ M ], ५ प्रतिदिशन्नवि० M, उपदिशन्नवि० H, अदिशदप्रति० T  
[ 5 ] Mss. have जीर्णकुम्भम्.

१२ चाणक्यः । ज्ञातम् । ततो भवद्विर्मदन्तरेण प्रोत्साह्य कोपितो वृषलः ।  
किमन्यत् ।

कञ्चुकी भयं नाटयंस्तूष्णीमधोमुखस्तिष्ठति ॥

१५ चाणक्यः । अहो राजपरिजनस्य चाणक्योपरि प्रद्वेषपक्षपातः । अथ  
क वृषलः ।

कञ्चुकी । आर्य सुगाङ्गगतेन देवेनाहमार्यपादमूलं प्रेषितः ।

१८ चाणक्यः । ॥ उत्थाय ॥ सुगाङ्गमार्गमादेशय ।

कञ्चुकी । इत इत आर्यः ॥ उभौ परिक्रामतः ॥

कञ्चुकी । एष सुगाङ्गप्रासादः । शनैरारोहत्वार्यः ।

२१ चाणक्यः । ॥ नाटयेनारुह्यावलोक्य च ॥ अये सिंहासनमध्यास्ते वृषलः ।  
साधु ।

नन्दैर्वियुक्तमनपेक्षितराजवृत्तै-<sup>१</sup>

रध्यासितं च वृषलेन वृषेण राज्ञाम् ।

सिंहासनं सदृशपार्थिवसत्कृतं च ।

प्रीतिं त्रैयम्बिगुणयन्ति गुणा ममैते ॥ १८ ॥

॥ उपसृत्य ॥ विजयतां वृषलः ।

राजा । ॥ सिंहासनाद्दुत्थाय ॥ आर्य चन्द्रगुप्तः प्रणमति ॥ इति पादयोः पतति ॥

३ चाणक्यः । ॥ पाणौ गृहीत्वा ॥ उत्तिष्ठ वत्स ।

आ शैलेन्द्राच्छिलान्तःस्खलितसुरनदीशीकरासारशीताद्

आ तीरान्नैकरागस्फुरितमणिरुचो दक्षिणस्यार्णवस्य ।

आगत्यागत्य भीतिप्रणतनृपशतैः शश्वदेव क्रियन्तां

चूडारत्नांशुगर्भास्तव चरणयुगस्याङ्गुलीरन्ध्रभागाः ॥ १९ ॥

राजा । आर्यप्रसादादनुभूयत एवैतद् । उपविशत्वार्यः ।

॥ उभौ यथोचितमुपविष्टौ ॥

३ चाणक्यः । वृषल । किमर्थं वयमाहूताः ।

राजा । आर्यस्य दर्शनेनात्मानमनुप्राहयितुम् ।

चाणक्यः । ॥ वस्मितम् ॥ अलमनेन प्रश्रयेण । न निष्प्रयोजनमधिका-

६ र्वन्तः प्रमुभिराहूयन्ते ।

१ °राजैः T. २ परां प्रगुण० M T. ३ तत्प्रयोजनमभिधीयताम् । added M. H.

[ ६ मुद्राराक्षसम् ]

राजा । कौमुदीमहोत्सवप्रतिषेधस्य किं फलमार्यः पश्यतीति (6)-  
चाणक्यः । ॥ स्मितं कृत्वा ॥ उपालब्धुं वयमाहूताः ।

९ राजा । नहि नहि । विज्ञापयितुम् ।

चाणक्यः । यद्येवं तर्हि विज्ञापनीयानामवश्यं शिष्येण रुचयोऽ-  
नुरोद्धव्याः ।

१२ राजा । एकमेतत् । कः संदेहः । किंतु न कदाचिदप्यार्यस्य निष्प्र-  
योजना प्रवृत्तिः (7)।-

चाणक्यः । वृषल सम्यग् गृहीतवानसि । न प्रयोजनमन्तरा चाणक्यः

१५ स्वप्नेऽपि चेष्टते ।

राजा । अतः प्रयोजनशुश्रूषा मां मुखरयति ।

चाणक्यः । वृषल इह स्वस्वर्थशास्त्रकारास्त्रिविधां सिद्धिमुपवर्णयन्ति

१८ राजायत्तां सचिवायत्तामुभयायत्तां च । तत्र सचिवायत्तसिद्धेस्तव किं प्रयो-  
जान्वेषणेन । वयमेवात्राभियुक्ता<sup>१</sup> वर्तामहे ।

॥ राजा सकोपं मुखं परावर्तयति । नेपथ्ये वैतालिकौ पठतः ॥

प्रथमः ।

आकाशं काशपुष्पच्छविमभिवता भस्मना शुक्लयन्ती

शीतांशोरंशुजालैर्जलधरमालिनां क्लिभती कृत्तिमैभीम् ।

कापालीमुद्रहन्ती स्रजभिव धवलां कौमुदीभित्यपूर्वा

हासश्रीराजहंसा हरतु शरदिव क्लेशमैशी तनुर्वः (8) ॥२०॥

अपि च ।

प्रत्यग्रोन्मेषजिह्वा क्षणमनभिमुखी रस्तदीपप्रभाणा-

मात्सम्य्यापारगुर्वी जनितजललवा जृम्भितैः साङ्गभङ्गैः ।

नागाङ्गं मोक्तुमिच्छोः शयनमुरुफणाचक्रवालोलोपधानं

निद्राच्छेदाभिताम्रा चिरमवतु हरेर्दृष्टिराकिकेकरा वः ॥ २१ ॥

द्वितीयः ।

सन्त्रोत्कर्षस्य धात्रा निधय इव कृताः केऽपि कस्यापि हेतो-

र्जेतारः स्वेन धाम्ना मदसलिलमुचां नागयूथेश्वराणाम् ।

१ नियुक्ताः T H. २ तूल H. ३ नागाङ्गं M. T.

( 6 ) Mss. do not give इति. ( 7 ) Mss. add इत्यस्ति नः प्रश्नावकाशः  
after this. ( 8 ) Mss. read तनुरिव क्लेशमैशी शरदः

दंष्ट्राभङ्गं मृगाणामधिपतय इव व्यक्तमानावलेपा  
नाज्ञाभङ्गं सहन्ते नृवर नृपतयस्त्वाद्दशाः सार्वभौमाः ॥२२॥

अपि च ।

भूषणाद्युपभोगेन प्रमुर्भवति न प्रमुः ।

परैरपरिभूताङ्गस्त्वमेवं प्रमुरुच्यते ॥ २३ ॥

चाणक्यः । ॥ स्वगतम् ॥ प्रथमं तावद्विशिष्टदेवतास्तुतिरूपेण प्रवृत्तशरद्गुण-  
प्रख्यापनम् । इदमपरं किमिति नावधारयामि ॥ विचिन्व्य ॥ आः  
३ ज्ञातम् । राक्षसस्यायं प्रयोगः । दुरात्मन् राक्षस दृश्यसे । जागर्ति  
खलु कौटिल्यः ।

राजा । आर्यं वैहीनरे आभ्यां वैतालिकाभ्यां सुवर्णसहस्रं दापय ।

६ कञ्चुकी । यदाज्ञायपति देवः ॥ परिक्रामति ॥

चाणक्यः । वैहीनरे तिष्ठ तिष्ठ । न गन्तव्यम् ॥ कञ्चुकी सभयं राजानमव-  
लोकयति ॥ वृषल किमयमस्थाने महानर्थोत्सर्गः ।

९ राजा । आर्येणैवं सर्वत्र निरुद्धस्यै मे बन्धनमिव राज्यं न राज्यमिव ।

चाणक्यः । स्वयमनभियुक्तानां राज्ञामेते दोषाः संभवन्ति । तद्यदि न  
सहसे स्वयमभियुज्यस्य ।

१२ राजा । एते वयं स्वकर्मण्यभियुज्यामहे ।

चाणक्यः । प्रियं नैः ।

राजा । यद्येवं तर्हि कौमुदीमहोत्सवप्रतिषेधस्य तावत्प्रयोजनं श्रोतु-

१५ मिच्छामः ।

चाणक्यः । वृषल कौमुदीमहोत्सवानुष्ठानस्य किं प्रयोजनमित्यहमपि  
श्रोतुमिच्छामि ।

१८ राजा । प्रथमं तावन्मदाज्ञान्याघातः ।

चाणक्यः । वृषल ममापि त्वदाज्ञान्याघात एव कौमुदीमहोत्सवप्रतिषेधस्य  
प्रथमं प्रयोजनम् । कुतः ।

अम्भोधनिनां तमालप्रभवकिसलयत्रयामवेलावनाना-

मापारेभ्यश्चतुर्णां चटुलतिमिकुलक्षोभितान्तर्जलानाम् ।

१ त्वमिव in all but H. ( M . २ आशीर्वचनम् added M. T. H.  
३ निरुद्धचेष्टाप्रसरस्य M. T. H. ४ ( एते ) वयम् ( अपि ) स्वकर्मण्यभियुज्यामहे  
added M. T. H.



मालेवाहा ( १ ) सुपुष्पा नवनृपातिशतैरुद्यते या शिरोभिः  
सा मय्येव स्वलन्ती प्रथयति विनयालंकृतं ते प्रभुत्वम् ॥ २४ ॥

अथै त्वमपरं प्रयोजनं श्रोतुमिच्छसि तदपि कथयामि ।

राजा । कथ्यताम् ।

३ चाणक्यः । शोणोत्तरे मद्रचनात् कायस्थमचलं ब्रूहि यद् भद्रभटप्रभृतीना-  
मितोऽपरागादपक्रम्य मलयकेतुमाश्रितानां लेखपत्रं दीयताम् ।

प्रतीहारी । जं अज्जो आणवेदि ॥ निष्कम्य पुनः प्रविश्य ॥ अज्ज इमं

६ तं पत्तअं ॥ यदार्य आजापयति । ... आर्य इदं तत् पत्रकम् ॥

चाणक्यः । ॥ गृहीत्वा ॥ वृषल श्रूयताम् ।

राजा । दत्तावधानोऽस्मि ।

९ चाणक्यः । ॥ वाचयति ॥ सुगृहीतनामधेयस्य देवस्य चन्द्रगुप्तस्य सहो-  
त्थायिनां प्रधानपुरुषाणामितोऽपरंगादपक्रम्य ( 10 ) मलयकेतुमाश्रितानां  
( 11 ) लेखपत्रम् । ( 12 ) गजाध्यक्षो भद्रभटोऽश्वाध्यक्षः पुरुदत्तो महाप्रती-

१२ हारस्य चन्द्रसेनस्य भागिनेयो डिङ्गरातो देवस्य स्वजनगन्धी महाराजो  
बलगुप्तो देवस्य ( 13 ) कुमारसेवको राजसेनः सेनापतेः सिंहबलस्य  
कनीयान् भ्राता भागुरायणो मालवराजपुत्रो रोहिताक्षः क्षत्रगणमुख्यो

१५ विजयवर्मति ।

राजा । अथैतेषामपरागहेतून् श्रोतुमिच्छामि ।

चाणक्यः । वृषल श्रूयताम् । अत्र यावेतौ हस्त्यश्वाध्यक्षौ भद्रभट-

१८ पुरुदत्तौ तौ स्त्रीमद्यमृगयाशीलौ हस्त्यश्वावेक्षणेऽनभियुक्तौ मयाधिका-  
रादवरोप्य स्वजीवनमात्रेणैव स्थापितावित्यपक्रम्य स्थेन स्थेनाधिकारेण  
मलयकेतुमाश्रितौ । यावेतौ डिङ्गरातबलगुप्तौ तावत्यन्तलोभाभिभूतौ

२१ त्वद्दत्तं जीवनमबहु मन्यमानौ तत्र बहु लभ्यत इत्यपक्रम्य मलयकेतु-

१ राजा । अथापरमपि प्रयोजनं यत् तच्छ्रोतुमिच्छामि ॥ चाण० ॥ तदपि  
कथयामि । M. H. २ लेख्य M T H. ३ आत्मगतम् । एते वयं देवस्य कार्ये बहिताः  
स्मः । प्रकाशम् । added at the end M T, एतावदेतत् पत्रम् । superadded  
M T H. ( १ ) Mss. have सुपुष्पा.

( 10 ) Mss. omit अपरागाद् ( 11 ) Mss. add परिमाण here.

( 12 ) Mss. insert प्रथमं तावद् here. ( 13 ) Mss. add एव here.

- माश्रितौ । यो ह्यसौ भवतः कुमारसेवको राजसेनः स तव प्रसादा-  
दतिप्रभूतकोशहस्त्यश्वं सहसैव महदैश्वर्यमवाप्य पुनरुच्छेदशङ्कयापक्रम्य  
२४ मलयकेतुमाश्रितः । योऽयं सेनापतेः सिंहबलस्य कनीयान् भ्राता भागु-  
रायणः सोऽपि पर्वतकेन सह समुत्पन्नसौहार्दस्तत्प्रीत्या च पिता ते  
चाणक्येन व्यापादित इति रहासि त्रासयित्वा मलयकेतुमपवाहितवान्  
२७ भवदपथ्यकारिषु चन्दनदासादिषु निगृह्यमाणेषु स्वदोषाशङ्कयापक्रम्य  
मलयकेतुमाश्रितः । तेनाप्यसौ मम प्राणरक्षक इति कृतज्ञतामनुवर्त-  
मानेनात्मनोऽनन्तरममात्यपदमारोपितः । योवेतौ रोहिताक्षविजयवर्माणौ  
३० तावप्यतिमानित्वात् स्वदायादेभ्यस्त्वया दत्तं मानमसहमानौ मलयकेतु-  
माश्रितौ । इत्येषामपरागहेतवः ।

राजा । एतेषु ज्ञातापरागहेतुषु क्षिप्रं कस्मान्न प्रतिबिहितमार्येण ।

- ३३ चाणक्यः । वृषल न पारितं प्रतिविधातुम् ।

राजा । किमकौशलादुत प्रयोजनापेक्षया ।

चाणक्यः । कथमकौशलं भविष्यति । प्रयोजनापेक्षयैव ।

- ३६ राजा । प्रयोजनमिदं श्रोतुमिच्छामि ।

चाणक्यः । श्रूयतामवधार्यातां च ।<sup>१</sup> इह स्वत्वपरत्तानां प्रकृतीनां  
द्विविधं प्रतिविधानमनुग्रहो निग्रहश्च । अनुग्रहस्तावदाक्षिमाधिकारयोर्भेद-

- ३९ भटपुरुदत्तयोः पुनरधिकारारोपणमेव । अधिकारश्च तादृशेषु व्यसन-  
दोषेषु पुनरारोप्यमाणः सकलमेव राज्यस्य मूलं हस्त्यश्वमवसादयेत् ।  
डिङ्गरातबलगुप्तयोरतिलुब्धयोः सकलराज्यप्रदानेनाप्यपरितुष्यतोरनुग्रहः

- ४२ कथं शक्यः । राजसेनभागुरायणयोस्तु धनप्राणनाशभीतयोः कुतोऽनु-  
ग्रहस्यावकाशः । रोहिताक्षविजयवर्मणोरपि दायादमानमसहमानयोरति-  
मानिनोः कीदृशोऽनुग्रहः प्रीतिं जनयिष्यति । इति परिहृतः पूर्वः पक्षः ।

- ४५ उत्तरोऽपि वयमचिरादधिगतनन्दैश्वर्याः सहोत्थायिनं प्रधानपुरुषवर्गमु-  
ल्वणेन दण्डेन पीडयन्तो नन्दकुलानुरक्तानां प्रकृतीनामविश्वास्या स्याम-  
मेति परिहृतः । तदेवमुपगृहीतास्मत्कृत्य(14)पक्षो राक्षसोपदेशप्रवणो मही-

१ After this H adds राजा । उभयमपि क्रियते । कथ्यताम् । चाण० ।

२ इत्युत्पाद्य T H,

( 14 ) M. H. read भृत्य instead of कृत्य, T omits it.

४८ यसा म्लेच्छराजबलेन परिवृतः पितृवधामर्षितः पर्वतकपुत्रो मलयकेतुरस्मान्  
भियोक्तुमुद्यतः । सोऽयं व्यायामकालो नोत्सवकाल इति दुर्गसंस्कारे  
प्रारब्धव्ये किं कौमुदीमहोत्सवेन ।

५१ राजा । बहु प्रष्टव्यमत्र ।

चाणक्यः । विश्रब्धं पृच्छ । ममापि बह्वाख्येयमत्र ।

राजा । योऽस्य सर्वस्यानर्थस्य हेतुर्मलयकेतुः स कस्मादपक्रामन्नु-

५४ पेक्षितः ।

चाणक्यः । अनुपेक्षणे द्वयी गतिर्निगृह्येत वा प्रतिश्रुतं राज्यार्थं प्रति-  
पाद्येत वा निग्रहे तावत् पर्वतकोऽस्माभिरेव व्यापादित इति कृतघ्न-

५७ तायाः स्वयं हस्तो दत्तः स्यात् । राज्यार्थप्रतिपादनेऽपि पर्वतकविनाशे  
कृतघ्नतामात्रपरिहारः स्यात् । इति मलयकेतुरपक्रामन्नुपेक्षितः ।

राजा । अत्र तावदेवम् । राक्षसः पुनरिहैव वर्तमान आर्येणोपेक्षित

६० इत्यत्र किमुत्तरमार्यस्य ।

चाणक्यः । राक्षसोऽपि स्वामिनि स्थिरानुरागत्वात् सुचिरमेकत्र  
वासाच्च शीलज्ञानां नन्दानुरक्तानां प्रकृतीनामत्यन्तविश्वास्यः प्रज्ञा-

६३ पुरुषकाराभ्यामुपेतः सहायसंपदा युक्तः कोशवानिहैवान्तर्नगरे वर्तमानः  
खलु महान्तमन्तःकोपमुत्पादयेत् । दूरीकृतस्तु बाह्यकोपमुत्पादयन्नपि  
न दुःसाध्यो भविष्यति । इत्यपक्रामन्नुपेक्षितः ।

६६ राजा । तत् किमर्थमिहस्थ एवोपायैर्नोपक्रान्तः ।

चाणक्यः । कथमनुपक्रान्तो भविष्यति । ननूपायैरेवासौ हृदयेशयः  
शङ्कुरिवोद्धृत्य दूरीकृतः ।

६९ राजा । कस्माद्विक्रम्य न गृहीतः ।

चाणक्यः । राक्षसः खल्वसौ । विक्रम्य गृह्यमाणः स्वयं वा विनश्ये-  
द्युष्मद्बलानि वा विनाशयेत् । एवं सत्युभयथापि दोषः । पश्य ।

स हि भृशमभियुक्तो यद्युपयाद्विनाशं

ननु वृषल वियुक्तादृशेनासि पुंसा ।

१ After this M. H. add राजा । एष पृच्छामि । चाण० । अहमप्येष  
कथयामि । २ मलयकेतोरपक्रमणानुपेक्षणे M. मलयकेतावनुपेक्षितापक्रमणे H. ३  
स्वहस्तो T. ४ विनाशः ( केवलं ) कृतघ्नतामात्रफलं ( VI फलो ) स्यात् M. H. T.

अथ तव बलमुख्यान् घातयेत् सापि पीडा  
वनगज इव तस्मात् सोऽभ्युपायैर्विनियः ॥ २५ ॥

राजा । न शक्नुमो वयमार्यस्य वैचं वाचातिशयितुम् । सर्वयामात्य-  
राक्षस एवात्र प्रशस्यतरः ।

३ चाणक्यः । न भवानिति वाक्यशेषः । भो वृषल तेन किं कृतम् ।  
राजा । श्रूयताम् । तेन खलु महात्मना

लब्धायां पुरि यावदिच्छमुषितं कृत्वा पदं नो गले

व्याघातो जयघोषणादिषु बलादस्मद्बलानां कृतः

अत्यर्थं विपुलैश्च नीतिविभवैः संभोहमापादिता

विश्वास्थेष्वपि विश्वसन्ति मतयो न स्वेषु वर्येषु नः ॥ २६ ॥

चाणक्यः । ॥ विहस्य । एतत् कृतं राक्षसेन । मया पुनर्ज्ञातं नन्दमिव  
भवन्तमुद्धृत्य भवानिव भूतले मलयकेतू राजाधिराजपदमारोपित इति ।

३ राजा । अन्येनैवेदमनुष्ठितम् । किमत्रार्यस्य ।

चाणक्यः । अहो मत्सरिन्

आरुह्याकूढकोपस्फुरणविषमिताप्राङ्गुलीमुक्तचूडां

लोकप्रत्यक्षमुप्रां सकलरिपुकुलोत्साददीर्घां प्रतिज्ञाम् ।

केनान्येनैवलिप्ता (15) नव नवनवतिद्रव्यकोटीश्वरास्ते

नन्दाः पर्यायसूनाः पशव इव हताः पश्यतो राक्षसस्य ॥ २७ ॥

राजा । नन्दकुलविद्वेषिणा दैवेन ।

४ वाचा वाच in all but H. ( M ) १ After this is inserted  
राजा । अथ किम् । H, राजा । अथ किम् । एतत् कृतमामात्यराक्षसेन । M, with  
futher additon of चाण० । before मया पुनर्ज्ञातं० २ पर्यायभूताः M. T.  
पर्यायश्ल्लाः H ३ After this all but T. ( E ) add अरि च ।

गृध्रैराबद्धचक्रं वियति विचलितैर्दीर्घनिष्कम्पपक्षै-

धूमैर्ध्वस्तार्कभासां सघनामिव दिशा मण्डलं दर्शयन्तः ।

नन्दानां नन्दयन्तः पितृवननिलयान् प्राणिनः पश्य चैत्या

निर्वान्त्यद्यापि नैते स्त्रुतबहलवसावाहिनो हव्यवाहाः ॥ २८ ॥

and M. T. superadd राजा । अन्येनैवेदमनुष्ठितम् ॥ चाण० । आः केन ।

४ इदमनुष्ठितम् । added M. H.

( 15 ) Mss. read नवनवतिशत० in place of नव नवनवति०

चाणक्यः । दैवमस्त्रिद्विंशः प्रमाणयन्ति ।

३ राजा । विद्विंशोऽप्यविकथना भवन्ति ।

चाणक्यः ॥ सकोपम् ॥ वृषल कथं भृत्यमिव मामधिरोढुमिच्छसि ।

शिखां मोक्तुं बद्धामपि पुनरयं धावति करः

प्रतिज्ञामारोढुं पुनरपि चलत्येष चरणः ।

प्रणाशान्नन्दानां प्रशममुपयातं त्वमधुना

परीतः कालेन ज्वलयसि पुनः क्रोधदहनम् ॥ २८ ॥

राजा । ॥ आत्मगतम् ॥ कथं सत्यमेवार्यः कुपितः । तथा हि

संरम्भक्षयन्दिपक्षमक्षरदमलजलक्षालनक्षामयापि

भूमङ्गोद्भूतधूमं ज्वलितमिव पुनः पिङ्गया नेत्रभासा ।

मन्ये रुद्रस्य रौद्रं रसमभिनयतस्ताण्डवे संस्मरन्त्या

संजातोदप्रकम्पं कथमपि धरया धारितः पादघातः ॥ २९ ॥

चाणक्यः ॥ कृतककोपं संहृत्य ॥ वृषल अलमुत्तरोत्तरेण । यद्यस्मत्तो

गरयान् राक्षसोऽवगम्यते तदिदं शस्त्रं तस्मै दीयताम् ॥ शस्त्रमुत्सृज्यो-

३ त्थाय च प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा स्वगतम् ॥ राक्षस एव भवतः

कौटिल्यबुद्धिविजिगीषोर्बुद्धेः प्रकर्षः ।

चाणक्यतश्चलितभक्तिमहं सुखेन

जेष्यामि मौर्यमिति संप्रति यः प्रयुक्तः ।

भेदः किलैष भवता सकलः स एवं

संपत्स्यते वत तवैव हि दूषणाय ॥ ३० ॥

॥ निष्क्रान्तः ॥

राजा । आर्य वैहीनरे अतः प्रभृत्यनाहत्य चाणक्यं चंद्रगुप्तः स्वयमेव  
राजकार्याणि करिष्यतीति गृहीतार्थाः क्रियन्तां प्रकृतयः ।

१ मुक्तामपि H ( NM ). २ After this is inserted कञ्चु० । देव

कुलममालिनं भद्रा मूर्तिर्मतिः श्रुतिशालिनी

भुजबलमलं स्फीता लक्ष्मीः प्रभुत्वमखण्डितम् ।

प्रकृतिषुभगा ह्येते भावाः मदस्य च हेतवो

व्रजति पुरुषो यैरुन्मादं त एव तवाङ्कुशाः ॥

३ कञ्चुकी ॥ स्वगतम् ॥ कथं निरुपपदमेव चाणक्यमिति । हन्त संहतोऽ-  
धिकारः । अथ वा न खल्वत्र वस्तुनि देवस्य ( 16 ) दोषः ।

स दोषः सचिवस्यैव यदसत् कुरुते नृपः ।

याति यन्तुः प्रमादेन गजो व्यालत्ववाच्यताम् ॥ ३१ ॥

राजा । आर्यं किं विचारयसि ।

कञ्चुकी । देव न किञ्चित् । दिष्ट्या देव इदानीं देवः संवृत्तः ।

३ राजा । ॥ स्वगतम् ॥ एवमस्मासु गृह्यमाणेषु स्वकार्यसिद्धिकामः सकामो  
भवत्वार्यः ॥ प्रकाशम् ॥ आर्यं शीघ्रं गच्छ ।

कञ्चुकी । यदाज्ञापयति देवः ॥ निष्क्रान्तः ॥

६ राजा । शोणोत्तरे अनेन शुक्रकलहेन शिरोवेदना मां बाधते । तच्छ-  
यनगृहमादेशय ।

प्रतीहारी । एदु एदु देवो ॥ एत्वेतु देवः ॥

॥ आसनादुत्थाय राजा ॥ स्वगतम् ॥

आर्याज्ञयैव मम लङ्घितगौरवस्य

बुद्धिः प्रवेष्टुमिव भूविवरं प्रवृत्ता ।

ये सत्यमेव हि गुरुनतिपातयन्ति

तेषां कथं नु हृदयं न भिनत्ति लज्जा ॥ ३२ ॥

॥ निष्क्रान्तौ ॥

॥ इति कृतककलहो नाम तृतीयोऽङ्कः ॥

१ चाणक्यो नार्थचाणक्य इति H. M., चाणक्यमिति नार्थचाणक्यमिति T.  
२ आर्यं शीघ्रं गच्छ । कञ्चु० । यदाज्ञापयति देवः । निष्क्रान्तः । omitted  
M T H. ३ न गुरुं प्रतिमानयन्ति M H.

( 16 ) Mss. read देवदोषः ।

[ ७ मुद्राराक्षसम् ]

॥ ततः प्रविशत्यध्वगवेपः करभकः ॥

करभकः । हीमाणहे हीमाणहे ।

जौअणसअं समहिअं को णाम गआगअं इह करेइ ।

अट्टाणगमणगुञ्जी पट्टणो अण्णा जइ ण होइ ॥ १ ॥

जाव अमच्चरक्खसं पेक्खामि ॥ परिक्रम्य ॥ इदं भट्टिणो अमच्चरक्ख-  
सस्स गेहं ॥ समन्तादवलोक्य ॥ को एस्थ दुचारिआणं । णिवेदेहि  
भट्टिणो अमच्चरक्खसस्स एसो करभओ तुवरन्तो पाडलिउत्तादो  
३ आगदो त्ति ॥ आश्चर्यमाश्चर्यम् ।

योजनशतं समधिकं को नाम गतागतमिह करोति ।

अस्थानगमनगुर्वा प्रभोराज्ञा यदि न भवति ॥

६ यावदमात्यराक्षसं प्रेक्षे । ... । इदं भर्तुरमात्यराक्षसस्य गेहम् ।...। कोऽत्र  
दौवारिकाणाम् । निवेदय भर्त्रेऽमात्यराक्षसाय । एष करभकस्त्वरमाणः पाटलिपु-  
त्रादागत इति ।

९ प्रविश्य दौवारिकः ॥ भद्र सणिअं मन्तेहि । एसो अमच्चो कज्जचिन्ता-  
जणिदेण जाअरेण समुप्पण्णसीसवैअण्णो अज्ज वि सअणं ण मुञ्चदि ।  
ता चिट्ठ मुहुत्तअं । लद्धावसरो तुह आअभणं णिवेदेमि ॥ भद्र शनै-

१२ मन्त्रयस्व । एषोऽमात्यः कार्यचिन्ताजनितेन जागरेण समुत्पन्नशीर्षवेदनोऽ-  
द्यापि शयनं न मुञ्चति । तस्मात् तिष्ठ मुहूर्तम् । लब्धावसरस्तवागमनं  
निवेदयामि ॥

१५ करभकः । भद्रमुह तह करेहि ॥ भद्रमुख तथा कुरु ॥

॥ ततः प्रविशति शयनगतः शकटदासेन सह सचिन्तो राक्षसः ॥

राक्षसः ।

मम विमृशतः कार्यारम्भे विधेरविधेयता-

मैपि च कुट्टिलां कौटिल्यस्य प्रचिन्तयतो मतिम् ।

अथ च विहिते तैत्कृत्यानां निकाममुपग्रहे

कथमिदमिहेत्युन्निद्रस्य प्रयान्त्यनिशं निशाः ॥ २ ॥

अपि च

१ राअणिओओ महिओ T. २ करहओ करहओ विअ M H. ३ सहजकु० M H.  
अपि च कु० T. ४ विहते M. ५ मत् T. ६ प्रयात्यनिशं निशा T.

कार्योपक्षेपमादौ तनुमपि रचयंस्तस्यः विस्तारमिच्छन्  
बीजानां गर्भितानां फलमतिगहनं गूढमुद्भेदयंश्च ।  
कुर्वन् बुद्ध्या विमर्शं प्रसृतमपि पुनः संहरन् कार्यजातं  
कर्ता वा नाटकानामिममनुभवति क्लेशमस्मद्विधो वा ॥ ३ ॥

तदपि नाम ( 1 ) चाणक्यः—

॥ उपसृत्य दौवारिकः । जेदुः—॥ जयतु ॥

३ राक्षसः । अतिसंधातुं शक्यः स्यात् ।

दौवारिकः । अमच्चो ॥ अमात्यः ॥

राक्षसः ॥ वामाक्षिस्पन्दनं सूचयित्वा ॥ ( 2 ) चाणक्यः जयतु । अति-  
६ संधातुं शक्यः स्यादमात्यः ॥ प्रकाशम् ॥ भद्र किमसि वक्तुकामः ।

दौवारिकः । अमच्च एसो करभओ पाडलिपुत्तादो आअदो इच्छदि  
अमच्चं पेक्खिदुं ॥ अमात्य एष करभकः पाटलिपुत्रादागत इच्छति

९ अमात्यं प्रेक्षितुम् ॥

राक्षसः । शीघ्रं प्रवेशय ।

दौवारिकः । जं अमच्चो आणवेदि ॥ निष्क्रम्य पुरुषमुपसृत्य ॥ भद्र उवसप्प

१२ अमच्चं ॥ इति निष्क्रान्तः ॥ यदमात्य आज्ञापयति ।...। भद्र उपसर्पामात्यम् ॥

करभकः । ॥ उपसृत्य ॥ जेदु अमच्चो ॥ जयत्वमायः ॥

१५ राक्षसः । भद्र उपविश ।

करभकः । जं अमच्चो आणवेदि ॥ भूमावुपविशति ॥ यदमात्य आज्ञापयति ॥

१८ राक्षसः । ॥ स्वगतम् ॥ कास्मिन् प्रयोजने मयायं प्रहित इति प्रयोजनानां

बाहुल्यान्न खलत्रवधारयामि ॥ चिन्तां नाटयति ॥

॥ ततः प्रविशति वेत्रपाणिः पुरुषः ॥

२१ पुरुषः । ओशलध अय्या ओशलध । अवेध । हीमाणहे । ण पेस्कध—

दूले पच्चाशत्ती दंशणमवि दुल्लहं अधञ्जेहिं ।

कल्लणकुलहलाणं देआणं भूमिदेआणं ॥ ४ ॥

१ इति added H., (वागीश्वरी) वामाक्षिस्पन्दनेन प्रस्तावगतं (vl गता) प्रति-  
पादयति । तथापि नोद्यमस्त्याज्यः । superadded M T. २ माणहे M T H.  
३ देवाण अ [ vl. व ] M H., देआणं विअ T. ४ मणुस्सदेआणं T.

( 1 ) Mss. read दुरात्मा चाणक्यबटुः. ( 2 ) Mss. read दुरात्मा  
चाणक्यबटुः.



आकाशे । अय्या किं भणथ । किंमिदं ओशालणा कलीअदिति ।  
अय्या एशे खु कुमाले मलयकेदू शमुप्पण्णशीशवेअणं अमच्चलूकशं  
३ पेस्किदुं इदो आगश्चदि । ता ओशालणा कलीअदि ॥ निष्कान्तः ॥

॥ अपसरत । आर्याः अपसरत । अपेत । आश्चर्यम् । न प्रेक्षध्वम्  
दूरे प्रत्यासत्तिर्दर्शनमपि दुर्लभमधन्यैः ।

६ कल्याणकुलगृहाणां देवानां भूमिदेवानाम् ॥

आर्याः किं भणथ । किं निमित्तमुत्सारणा क्रियत इति । आर्याः एष खलु  
कुमारो मलयकेतुः समुत्पन्नशीर्षवेदनममात्यराक्षसं प्रेक्षितुमित आगच्छति ।

९ तदुत्सारणा क्रियते ॥...॥

॥ ततः प्रविशति भागुरायणेन कञ्चुकिना चानुगम्यमानो मलयकेतुः ॥  
मलयकेतुः । ॥ निःश्रव्यात्मगतम् ॥ अद्य दशमो मासस्तातस्योपरतस्य । न  
१२ चास्माभिर्वृथापौरुषाभिमानमुद्बहद्विस्तमुद्दिश्य तोयाञ्जलिरप्यावर्जितः ।

प्रतिज्ञातं चैतत् पुरस्तात्

वक्षस्ताडनभिन्नरत्नवलयं भ्रष्टोत्तरीयांशुकं

हाहेत्युच्चरितार्तनादकरुणं भूरेणुरुक्षालकम् ।

यादृङ्मातृजनस्य शोकजनितं संप्रत्यवस्थान्तरं

शत्रुस्त्रीषु मया विधाय गुरवे देयो निवापाञ्जलिः ॥ ५ ॥

तर्किं बहुना ।

उद्यच्छता धुरमकापुरुषानुरूपां

गन्तव्यमाजिनिधनेन पितुः पथा वा

आच्छिद्य वा स्वजननीजनलोचनेभ्यो

नेयो मया रिपुवधूनयनानि बाष्पः ॥ ६ ॥

॥ प्रकाशम् ॥ आर्यं जाजले ( ३ ) एक एवाहममात्यराक्षसस्यातर्कितगम-  
३ नेन प्रीतिमुत्पादयितुमिच्छामि । तदुच्यन्तामस्मद्वचनादनुयायिनो राजानः ।  
कृतमनुगमनेनेति ।

कञ्चुकी । यदाज्ञापयति कुमारः ॥ परिक्रम्याकाशे ॥ भो भो राजानः  
कुमारः समाज्ञापयति । न खल्वहं केनचिदनुगन्तव्य इति ॥ विलोक्य  
६ सहर्षम् ॥ कुमारस्थाज्ञानन्तरमेव सर्वे राजानो निवृत्ताः । पश्यतु कुमारः ।

१ च omitted in all but H (M B). २ तादृङ् M T H.

( ३ ) Mss. read उच्यन्तामस्मद्वचनादनुयायिनो राजानः । एक एवा-  
हममात्यराक्षस्यातर्कितगमनेन प्रीतिमुत्पादयितुमिच्छामि । तत् कृतमनुगमनेनेति ।

सोत्सेधैः स्कन्धदेशैः खरतरकविकाकर्षणात्यर्थभूत्रै-  
 रश्राः कैत्रिन्निरुद्धाः खमिव खुरपुटैः खण्डयन्तः पुरस्तात् ।  
 केचिन्मातङ्गमुख्यैर्विहतजवतया मूकघण्टैर्निवृत्ता  
 मर्यादां भूमिपाला जलधय इव ते देव नोल्लङ्घयन्ति ॥ ७ ॥

मलयकेतुः । आर्यं त्वमपि (4) सशैबिको निवर्तस्व । भागुरायण एको  
 मामनुगच्छतु ।

३ कञ्चुकी । यदाज्ञापयति कुमारः ॥ सशैबिको (5) निष्क्रान्तः ॥

मलयकेतुः । सखे भागुरायण विज्ञप्तोऽहमिहागच्छद्भिर्भद्रभटप्रभृतिभि-  
 र्यथा वयममात्यराक्षसद्वारेण न कुमारमाश्रयामहे किंतु कुमारस्य सेनापतिं

६ शिखरसेनं द्वारिकृत्य दुष्टामात्यपरिगृहीताच्चन्द्रगुप्तादपरक्ताः कुमारमाभि-  
 गात्मिकगुणयोगादाश्रयणीयमाश्रयामहे । तन्न मया सुचिरमपि विचारयता  
 तेषां वाक्यार्थोऽधिगतः ।

९ भागुरायणः । कुमार न दुर्बोधोऽयमर्थः । विजिगीषुरात्मगुणसंपन्नः  
 प्रियहितद्वारेणाश्रयणीय इति न्याय्यमेव ।

मलयकेतुः । सखे भागुरायण नन्वमात्यराक्षसोऽस्माकं प्रियतमो हित-

१२ तमश्च ।

भागुरायणः । एवमेतत् । किं त्वमात्यराक्षसश्चाणक्ये बद्धवैरो न चन्द्रगुप्ते ।  
 तद्यदि कदाचिच्चाणक्यमतिजितकाशिनमसहमानः स साचिन्व्यादवरोपयेत्

१५ ततो (6) नन्दान्ववाय एवायमिति नन्दकुलभक्त्या सुहृज्जैनापेक्षया  
 चामात्यराक्षसश्चन्द्रगुप्तेन सह संदधीतै । एवं सत्यस्मासु कुमारो न विश्वसे-  
 दित्ययमेषां वाक्यार्थः ।

१८ मलयकेतुः । युञ्जते । अमात्यराक्षसस्य गृहमादेशय ।

भागुरायणः । इत इतः कुमारः ॥ परिक्रम्य ॥ इदममात्यराक्षसस्य गृहम् ।

प्रविशतु कुमारः ।

२१ मलयकेतुः । एष प्रविशामि ।

१ आभिराभिक M T. २ संपत्सुहृ-M, संजातसुहृ० H. ३ चन्द्रगुप्तो पि पितृपर्या-  
 यागत एवायमिति संधिमनुमन्यते । added in all but H (MN).

(4) M. T. H. सपरिजनो, H (B) सशैबिको. (5) M. T. H. सपरिजनो.  
 (6) Mss. read नन्दकुलभक्त्या नन्दान्ववाय एवायमिति. It is a case of  
 transposition of words.

- राक्षसः । ।। स्वगतम् ॥ आं स्मृतम् । प्रकाशम् ॥ भद्र अपि दृष्टस्त्वया कुसुम-  
पुरे वैतालिकः ( 7 ) स्तवकलशः ।
- २४ करभकः । अमच्च अहं इं ॥ अमात्य अथ किम् ॥  
मलयकेतुः । ॥ आकर्ष्य ॥ सखे भागुरायण कुसुमपुरवृत्तान्तः प्रस्तूयते ।  
तन्नोपसर्पामः । शृणुमस्तावत् । कुतः ।  
१ सत्त्वभङ्गभयाद्राज्ञां कथयन्त्यन्यथा पुरः ।  
अन्यथा विवृतार्थेषु स्वैरालापेषु मन्त्रिणः ॥ ८ ॥  
भागुरायणः । यदाज्ञापयति कुमारः ।  
राक्षसः । अपि तत्कार्यं सिद्धम् ।
- ३ करभकः । अमच्चस्स पसाण्ण सिद्धं ॥ अमात्यस्य प्रसादेन सिद्धम् ॥  
मलयकेतुः । सखे किं तत् कार्यम् ।  
भागुरायणः । गहनः खलु सचिववृत्तान्तो नैतावता परिच्छेत्तुं शक्यते ।
- ६ अवहितस्तावच्छ्रोतुमर्हति कुमारः ।  
राक्षसः । विस्तरेण श्रोतुमिच्छामि ।  
करभकः । सुणादु अमच्चो । अत्थि दाव अहं अमच्चेण आणत्तो ।
- ९ करभअ कुसुमपुरं गच्छिअ मह वअणेण भणिदव्वो तुए वेआलिओ  
( 8 ) थवकलसो जह चाणक्कहदण तेसु तेसु अण्णाभङ्गेषु अणुचिट्ठीअमा-  
णेसु चन्दउत्तो समुत्तेअणसमत्थेहि सिलोएहि उवसिलोअइदव्वो त्ति ॥
- १२ शृणोत्वमात्यः । अस्ति तावदहममात्येनाज्ञप्तः । करभक कुसुमपुरं गत्वा मम  
वचनेन भाणितव्यस्त्वया वैतालिकः स्तवकलशो यथा चाणक्यहतकेन तेषू तेष्व  
ज्ञाभङ्गेष्वनुष्ठीयमानेषु चन्द्रगुप्तः समुत्तेजनसमर्थैः श्लोकैरुपश्लोकयितव्य इति ॥
- १५ राक्षसः । ततस्ततः ।  
करभकः । तदो मए पाडलिउत्तं गदुअ सुणाविदो अमच्चसंदेसं वेआ-  
लिओ ( 9 ) थवकलसो । एत्थन्तरे णन्दउलविणासदूणस्स पोरजणस्स परि-  
१८ दोसं समुप्पादअन्तेण चन्दउत्तेण आघोसिदो कोमुदीमहोस्सवो । सो अ  
चिरकालपरिवट्टमाणो(10) बहु माणिदो णअरजणेण॥ततो मया पाटलिपुत्रं गत्वा

१ मन्त्रमङ्गल M.

( 7 ) Mss. have स्तवकलशः ( 8, 9 ) Mss. have थवकलसो.  
(10) Editions insert here जणिदपरिदोसो (T परिचओ) अभिमदबन्धु (T वधू)  
समागमो विअ ससिणेहं.

२१ श्रावितोऽमात्यसंदेशं वैतालिकः स्तवकलशः । अत्रान्तरे नन्दकुलविनाशदूनस्य  
पौरजनस्य परितोषं समुत्पादयता चन्द्रगुप्तेनाघोषितः कौमुदीमहोत्सवः । स  
च चिरकालपरिवर्तमानो बहु मानितो नगरजनेन ॥

२४ राक्षसः । ॥ सबाष्पम् ॥ हा देव नन्द

कौमुदी कुमुदानन्दे जगदानन्दहेतुना ।

कीदृशी सति चन्द्रेऽपि नृपचन्द्र त्वया विना ॥ ९ ॥

करभकः । तदो सो लोअलोअणाणन्दभूदो अणिच्छन्तस्स ग्येव तंस्स  
णिवारिदो चाणक्कहृदएण । एत्थन्तरे ( 11 ) थवकलसेण चन्दउत्तसमुत्तेअआ

३ सिलोअपरिवाढी ( 12 ) पवट्टिदा ॥ ततः स लोक्कलोचनानन्दभूतोऽनिच्छत  
एव तस्य निवारितश्चाणक्यहतकेन । अत्रान्तरे स्तवकलशेन चन्द्रगुप्तसमुत्तेजका  
श्लोकपरिपाठी प्रवर्तिता ॥

६ राक्षसः । कीदृशी सा ।

॥ करभकः सत्त्वोद्रेकस्येत्यादि पूर्वोक्तं पठति ॥

राक्षसः । ॥ सहर्षम् ॥ साधु सखे ( 13 ) स्तवकलश साधु । काले भेदबीज-

९ मुप्रमवश्यं फलमुपदर्शयिष्यति । कुतः ।

सद्यःक्रीडारसच्छेदं प्राकृतोऽपि न मर्षयेत् ।

किमु लोकोत्तरं तेजो विभ्राणः पृथिवीपतिः ॥ १० ॥

मलयकेतुः । एवमेतत् ।

राक्षसः । ततस्ततः ।

३ करभकः । तदो चन्दउत्तेण अण्णाभङ्गकलुसिदेण अमच्चस्स गुणं पसंसिअ  
अपढमंसिदो अहिआरादो चाणक्कहृदओ ॥ ततश्चन्द्रगुप्तेनाज्ञाभङ्गकलुषितेना-  
मात्यस्य गुणं प्रशस्यापभ्रष्टेऽधिकाराच्चाणक्यहतकः ॥

६ मलयकेतुः । सखे भागुरायण गुणप्रशंसया दर्शितश्चन्द्रगुप्तेन राक्षसे  
पक्षपातः ।

भागुरायणः । कुमार न तथा गुणप्रशंसया यथा चाणक्यबटोर्निरा-

९ करणेन ।

१ नाअरजणस्स म. ह. २ The speech is omitted in म. ह. ३ लोका-  
धिकं धाम म. ह.

( 11 ) Mss. have थणकलसो. ( 12 ) Mss. have परिवाढी.  
( 13 ) Mss. have स्तनकलश.

राक्षसः । १ किमयमेकः कौमुदीमहोत्सवप्रतिषेधश्चन्द्रगुप्तस्य चाणक्यं प्रति  
कोपकारणमुतान्यदप्यस्ति ।

१२ मलयकेतुः । सखे चन्द्रगुप्तस्यापरकोपकारणान्वेषणेन किं फलमेष पश्यति ।

भागुरायणः । कुमार मतिमांश्चाणक्यो न १ तुच्छे प्रयोजने चन्द्रगुप्तं कोपयि-

१५ ष्यति । न च कृतवेदी चन्द्रगुप्त एतावता चाणक्यगौरवमुल्लङ्घयिष्यति ।  
सर्वथा चाणक्यचन्द्रगुप्तयोः पुष्कलात् कारणाद्यो विश्लेष उत्पद्येत स  
आत्यन्तिको भविष्यतीति ।

१८ करभकः । अस्थि ३ अण्णं वि चन्दउत्तस्स कोवकारणं उवेविखदो णेण  
अवक्कमन्तो कुमारो मलअकेदू अमच्चरक्खसो अ त्ति ॥ अस्यन्यदपि  
चन्द्रगुप्तस्य कोपकारणमुपेक्षितोऽनेनापक्रामन् कुमारो मलयकेतुरमात्य-

२१ राक्षसश्चेति ॥

राक्षसः । ॥ सहर्षम् ॥ संप्रति शकटदास हस्तगतो मे ( 14 ) चन्द्रगुप्तश्च-  
न्दनदासस्य बन्धनान्मोक्षो तव च पुत्रदारैः सह समागमः ।

२४ मलयकेतुः । सखे हस्तगतो मे संप्रति चन्द्रगुप्त इति व्याहरतः कोऽ-  
स्याभिप्रायः ।

भागुरायणः । किमन्यत् । चाणक्यादपकृष्टस्य चन्द्रगुप्तस्योद्धरणेन ( 15 )

२९ नासौ कार्यमवपश्यति ।

राक्षसः । भद्र हृताधिकारः क साम्प्रतमसौ बटुः ।

करभकः । तर्हि उजेव पाडलिउत्ते पडिवसदि ॥ तत्रैव पाटलिपुत्रे प्रतिवसति ॥

३० राक्षसः । ॥ सावेगम् ॥ किं तत्रैव प्रतिवसति । न तपोवनं गतः प्रतिज्ञां वा  
न पुनः समारूढवान् ।

करभकः । अमच्च तपोवणं गच्छदि त्ति सुणीअदि ॥ अमात्य तपोवनं गच्छतीति

३३ श्रूयते ।

राक्षसः । सखे शकटदास नेदमुपपद्यते । पश्य ।

१ एवैकः M T H. २ निष्प्रयोजनमेव T. ३ अण्णाइं वि चन्दउत्तस्स कोवकारणाइं  
M H.

( 14 ) Mss. read चन्द्रगुप्तो भविष्यति in place of चन्द्रगुप्तः ( 15 ) M  
उद्धरणेऽसौ कार्यमवपश्यति ।, T उद्धरणान्न किञ्चित् कार्यमवश्यं पश्यति ।, T ( B )  
उद्धरणे ननु सौकर्यमवपश्यति ।, H उद्धरणे सौकर्यमवश्यं पश्यति ।

देवस्य येन पृथिवीतलवासवस्य  
 साप्रासनापनयजा निकृतिर्न सोढा ।  
 सोऽयं स्वयंकृतनराधिपतेर्भनस्वी  
 मौर्यात् कथं नु परिभूतिमिमां सहेत ॥ ११ ॥

मलयकेतुः । सखे चाणक्यस्य तपोवनगमने पुनः प्रतिज्ञारोहणे वा  
 कास्य स्वार्थसिद्धिः ।

३ भागुरायणः । न दुर्बोधोऽयमर्थः । यावच्चाणक्यश्चन्द्रगुप्ताद् दूरीभवति  
 तावदेवास्य स्वार्थसिद्धिः ।

शकटदासः । अमात्य अलमन्यथा विकल्पितेन । उपपद्यत एवैतत् ।

६ पश्यत्वमात्यः ।

राज्ञां चूडामणीन्दुद्युतिखचितशिखे मूर्ध्नि विन्यस्तपादः  
 स्वैरेवोत्पाद्यमानं किमिति विपहते मौर्य आज्ञाविघातम् ।  
 कौटिल्यः कोपनोऽपि स्वयमभिचरणे ज्ञातदुःखः प्रतिज्ञां  
 दैवात् पूर्णप्रतिज्ञः पुनरपि न करोत्यायतिज्यानिर्भीतः ॥ १२ ॥

राक्षसः । सखे शकटदास एवमेतत् । गच्छ विश्रामय करभक्तम् ।

शकटदासः । यदाज्ञापयत्यमात्यः ॥ करभक्तेण स इ निष्क्रान्तः ॥

३ राक्षसः ।—अहमपि कुमारं द्रष्टुमिच्छामि ।

मलयकेतुः । ॥ उपसृत्य ॥ अहमेवार्थं द्रष्टुमागतः ।

राक्षसः । ॥ अवलोक्य ॥ अये कुमारः ॥ आसनादुत्थाय ॥ इदमासनम् ।

६ उपवेष्टुमर्हति कुमारः ।

मलयकेतुः । अयमुपविशामि । उपविशत्वार्थः ॥ यथार्हमुपविष्टौ ॥

मलयकेतुः । आर्य अपि सद्या शिरोवेदना ।

९ राक्षसः । कुमारस्याधिराजशब्देनातिरस्कृते कुमारशब्दे कुतो मे शिरो-  
 वेदनायाः सद्यता ।

मलयकेतुः । उरीकृतमेतदार्येण न दुष्प्रापं भविष्यति । तत् कियन्तं

१२ कालमस्माभिरेवं संभृतबलैरपि शत्रुत्रयसनं प्रतीक्षमाणैरुदासितत्रयम् ।

राक्षसः । कुतोऽद्यापि कालङ्गस्यावकाशः । प्रतिष्ठस्व विजयाय ।

मलयकेतुः । आर्य अपि किञ्चिच्छत्रोर्व्यसनमुपलब्धम् ।

१ निरपेक्षः added before चन्द्र० M T. २ एव omitted in all but T  
 ( B ). ३ अतिचरणे M. ४ ग्लानि T.

- १५ राक्षसः । उपलब्धम्—  
मलयकेतुः । कीदृशं तत् ।  
राक्षसः । सचिवव्यसनम् । किमन्यत् । अपकृष्टश्चाणक्याच्चन्द्रगुप्तः ।
- १८ मलयकेतुः । आर्य सचिवव्यसनमव्यसनमेव ।  
राक्षसः । अन्येषां भूपतीनां सचिवव्यसनमव्यसनं स्यान्न पुनश्चन्द्र-  
गुप्तस्य ।
- २१ मलयकेतुः । आर्य नैतदेवम् । <sup>१</sup>चन्द्रगुप्तप्रकृतीनां चाणक्यदोषा अप-  
रागहेतवः । तस्मिन् निराकृते प्रथममपि चन्द्रगुप्तेऽनुरक्ताः संप्रति सुत-  
रामेव तत्रानुरागं दर्शयिष्यन्ति ।
- २४ राक्षसः । मैवम् । इह खलु द्विप्रकाराः प्रकृतयश्चन्द्रगुप्तसहोत्थायिन्यो  
नन्दकुलानुरक्ताश्च । तत्र चन्द्रगुप्तसहोत्थायिनीनां चाणक्यदोषा अप-  
रागहेतवो न नन्दकुलानुरक्तानाम् । तास्तु नन्दकुलमनेन पितृकु-
- २७ लभूतं कृतघ्नेन घातितमित्यपरागामर्षाभ्यां विप्रकृताः सत्यः स्वाश्रयम-  
लभमानाश्चन्द्रगुप्तमनुवर्तन्ते । त्वाद्दृशं पुनः प्रतिपक्षोद्धरणे संभावितश-  
क्तिमभियोक्तारमासाद्य क्षिप्रमेनं परित्यज्य त्वामेवाश्रयिष्यन्ते । अत्र
- ३० निदर्शनं वयमेव ।  
मलयकेतुः । आर्य किमेतदेकमेव सचिवव्यसनमभियोगकारणं चन्द्रगु-  
प्तस्याहोऽस्विदन्यदप्यस्ति ।
- ३३ राक्षसः । कुमार किमन्यैर्बहुभिः । एतद्धि प्रधानतमम् ।  
मलयकेतुः । आर्य कथमिव तत् प्रधानतमम् । किमिदानीं चन्द्रगुप्तः  
स्वकार्यधुरामन्यत्र मन्त्रिण्यात्मनि ( 16 ) च समासज्य स्वयं वा प्रति-  
विधातुमसमर्थः ।
- ३६ राक्षसः । बाढम् । असमर्थः । स्वायत्तसिद्धिषूभयायत्तसिद्धिषु वा भूमि-  
पालेष्वेतत् ( 17 ) प्रतिविधानं संभवति । चन्द्रगुप्तस्तु दुरात्मा नित्यं  
सचिवायत्तसिद्धिः स्थितश्चक्षुर्विकल इवाप्रत्यक्षलोकव्यवहारः ( 18 ) प्रति-
- ३९ विधाने न समर्थः स्यात् । कुतः

१ मल० । ननु विशेषतश्चन्द्रगुप्तस्य ॥ राक्ष० । किं कारणम् ॥ मल० । in  
place of मल० । आर्य नैतदेवम् ॥ H. २ सिद्धावेव ( अब ) स्थितः M T H.  
३ After this all but H ( M N B. ) insert कुतः । अत्युच्छ्रिते० and अपि च  
अत्युच्छ्रिते मन्त्रिणि पार्थिवे च विष्टभ्य पादानुपातिष्ठते श्रीः ।  
सा स्त्रीस्वभावादसहा भरस्य तयोर्द्वयोरंकरं जहाति ॥

( 16 ) M T H have वा instead of च. ( 17 ) Mss. do not  
give प्रतिविधानं. ( 18 ) H ( N ) reads स्वयं न प्रतिविधानानां समर्थः स्यात् ।  
and M T H have कथमिव स्वयं प्रतिविधातुं समर्थः स्यात् ।

नृपोऽपकृष्टः सचिवात् तदर्पणः  
स्तनंधयोऽत्यन्तशिशुः स्तनादिव ।

अदृष्टलोकव्यवहारमूढधी-

मुहूर्तमप्युत्सहते न वर्तितुम् ॥ १३ ॥

मलयकेतुः । ॥ स्वगतम् ॥ दिष्टया न सचिवायत्तसिद्धिरस्मि ॥ प्रकाशम् ॥  
यद्यप्येवं तथापि बहुष्वभियोगकारणेषु सत्सु सचिवव्यसनिनं शत्रुमभियो-  
३ क्तुरैकान्तिकी सिद्धिर्भवति ।

राक्षसः । ऐकान्तिकीमेव सिद्धिमवगन्तुमर्हति कुमारः । कुतः ।

त्वय्युत्कृष्टबलेऽभियोक्तरी नृपे नन्दानुरक्ते पुरे  
चाणक्ये चलिताधिकारविमुखे मौर्ये नवे राजनि ।

स्वार्थीने मयि ॥ इत्यर्थांके लज्जां नाटयन् ॥

मार्गमात्रकथनव्यापारयोगोद्यमे

त्वद्वाञ्छान्तरितानि संप्रति विभो तिष्ठन्ति साध्यानि नः ॥ १४ ॥

मलयकेतुः । यद्येवमभियोगकालमार्यः पश्यति ततः किमास्यते ।

उत्ततुङ्गास्तुङ्गकूलं सुतमदसलिलाः प्रस्यन्दिसलिलं

श्यामाः श्यामोपकण्ठदुममतिमुखराः कल्लोलमुखरम् ।

स्रोतःखातावसीदत्तटमुरुदशनैरुत्सादिततटाः

शोणं सिन्दूरशोणा मम ३ गजपतयोऽपास्थन्तु शतशः ॥ १५ ॥

अपि च

गम्भीरगर्जितरवाः स्वमदाम्बुमिश्र-

मासारवर्षमिव शीकरमुद्गिरन्त्यः ।

विन्ध्यं विकीर्णसलिला इव मेघमाला

रुन्धन्तु<sup>३</sup> वारणघटा नगरं मदीयाः ॥ १६ ॥

॥ भागुरायणेन सह निष्कान्तो मलयकेतुः ॥

राक्षसः । कः कोऽत्र भोः ।

३ ॥ प्रविश्य पुरुषः ॥ आणवेदु अमच्चो ॥ आज्ञापयत्वमात्यः ॥

१ व्यसनमभियुञ्जानस्य शत्रु० in all but H (M). २ पतयः पास्यन्ति MTH.,

३ रोत्स्यन्ति M H.



राक्षसः । प्रियंवदकं सांवत्सरिकाणां द्वारि कस्तिष्ठति ।

पुरुषः । खवणओ—॥ क्षपणकः—

॥ अनिमित्तं सूचयित्वा राक्षसः ॥ कथम् (19) क्षपणकः ।

पुरुषः । जीवसिद्धी ॥ जीवसिद्धिः ॥

राक्षसः । अभीभत्सदर्शनं (20) प्रवेशयैनम् ।

१ पुरुषः । जं अमच्चो आणवेदि ॥ निष्कान्तः ॥ यदमात्य आशापयति ।...॥

॥ प्रविश्य क्षपणकः ॥

शाशणमलिहन्ताणं पडिवय्यध मोहवाधिवेय्याणं ।

ये पढममेत्तकडुअं पश्चापश्चं उवदिशन्दि ॥ १७ ॥

॥ उपसृत्य ॥ शावगा धम्मशिद्धी होदु ॥

शासनमर्हतां प्रतिपद्यध्वं मोहव्याधिवैद्यानाम् ।

ये प्रथममात्रकटुकं पश्चात्पथ्यमुपदिशन्ति ॥

श्रावक धर्मसिद्धिर्भवतु ॥

राक्षसः । भदन्त निरूप्यतां तावदस्माकं प्रस्थानदिवसः ।

३ क्षपणकः । ॥ चिन्तयित्वा ॥ शावगा णिलूविदे । आ मज्झण्णादो णिवु-  
त्तशमस्तकल्लाणा पुण्णमाशी । तुम्हाणं उत्तलाए दिशाए दक्किणं दिशं  
पस्तिदाणं अ दक्किणे णक्ते । अवि अ

अस्ताहिमुहे शूले उदिदे शंपुण्णमण्डले चन्दे ।

गम्मणे बुधश्श लगे उदिदस्तमिदम्मि केदुम्मि ॥ १८ ॥

६ ॥ श्रावक निरूपितः । आ मध्याह्नात्रिवृत्तसमस्तकल्याणा पौर्णमासी । युष्माक-  
मुत्तरस्या दिशो दक्षिणां दिशं प्रस्थितानां च दक्षिणं नक्षत्रम् ।

१ ज्ञायतां added after this M. H. २ जं अमच्चो आणवेदि । निष्कम्य

पुनः प्रविश्य । अमच्च एसो खु संवच्छरिओ added before this M. H.

३ क्षपणकदर्शनम् M. ४ णिवुत्तसत्तसकला M, णिवुत्तशअल-दोशा H.

णिवुत्तसअलकल्लाणा T. ५ तिही ( भोदि ) शंपुण्णचन्दा added

before this M. T. H. ६ दक्किणहुवाल्लिए in all but H. ( L ). ७ गह-

वदिबुधश्श M.

( 19 ) Mss. add प्रथममेव here. ( 20 ) Mss. insert कृत्वा ( V. L.

कारयित्वा ) here.

अपि च

अस्ताभिमुखे शूर उदिते संपूर्णमण्डले चन्द्रे ।  
गमने बुधस्य लग्नमुदितास्तमिते च केतौ ॥

राक्षसः । भदन्त तिथिरेव तावन्न शुध्यति ।

क्षपणकः । शावगा

एकगुणा १ य्येव तिथी चउगुणे ( 21 ) य्येव भोदि ण२कत्ते ।  
( 22 ) चन्दे उणो शदगुणे एशे योइशिअशिद्धन्ते ॥ १९ ॥

ता

लग्गे हौदि शुलग्गे शौम्मम्मि गहे यहाहि दुल्लगं ।  
पाविहि ४ दीहं लाहं चन्दइश बलेण गश्चन्ते ॥ २० ॥

॥ श्रावक

एकगुणैव भवति तिथिश्चतुर्गुणमेव भवति नक्षत्रम् ।

३

चन्द्रः पुनः शतगुण एष ज्यौतिषिकसिद्धान्तः ॥  
लग्नं भवति सुलग्नं सौम्ये ग्रहे जहाहि दुर्लग्नम् ।  
प्राप्नुहि दीर्घं लाभं चन्द्रस्य बलेन गच्छन् ॥

६ राक्षसः । भदन्त अपरैः सांवत्सरिकैः सह संवाद्यताम् ।

क्षपणकः । शंवादेदु शावगे । हगे उण गमिइशं ॥ संवादयतु श्रावकः ॥  
अहं पुनर्गमिष्यामि ॥

९ राक्षसः । कैथम् । कुपितो भदन्तः ।

क्षपणकः । कुविदे ण तुम्हाणं भदन्ते ॥ कुपितो न युष्माकं भदन्तः ॥  
राक्षसः । कस्तर्हि ।

१२ क्षपणकः । भअवं कदन्ते । येण अत्तणो प२कं उज्झिअ पलइश प२कं  
पमाणीकलेशि । निष्कान्तः ॥ भगवान् कृतान्तः । येनात्मनः पक्षमुज्झित्वा  
परस्य पक्षं प्रमाणीकरोषि । ... ॥

१ मोदि M T H. २ हौहि H. ३ कूलगगहं पलिहलिज्जासु M, सोमम्मि  
गहम्मि जइवि दुल्लगगे, T, शोमं पि गहं यहाहि दुल्लगं H. ४ वहेहि...सिद्धि  
T, पाविहिशि दिग्धमाउं M. ५ न खलु कुपितो भदन्तः । in all but H. (M)  
( 21 ) M. T. H. omit य्येव. ( 22 ) M. T. H. have चउशास्तिगुणे  
लग्गे instead of चन्दे उणो शदगुणे.

१५ राक्षसः । प्रियंवदक का बेला वर्तते ।

॥ प्रविश्य पुरुषः ॥ अमञ्च अत्थाहिलासी सूरु ॥ अमात्य अस्ताभिलाषी  
सूरुः ॥

१८ राक्षसः । ॥ आषनादुत्थाय विलोक्य ॥ अये अस्ताभिलाषी भगवान्  
भास्करः । संप्रति हि

आविर्भूतानुरागाः क्षणमुदयगिरेरुज्जिहानस्य भानोः

पर्णच्छायैः पुरस्तादुपवनतरवोऽदूरमाश्वेव गत्वा ।

एते तस्मिन् निवृत्ताः पुनरपरगिरिप्रान्तपर्यस्तबिम्बे

प्रायो भृत्यास्त्यजन्ति प्रचलितविभवं स्वामिनं सेवमानाः ॥ २१ ॥

॥ निष्क्रान्तौ ॥

॥ इति प्रलोभनं नाम चतुर्थोऽङ्कः ॥



॥ ततः प्रविशाति समुद्रं लेखमलंकारोटेकां चादाय सिद्धार्थकः ॥  
सिद्धार्थकः । हीमाणहे ।

बुद्धिजलणिञ्जरेहिं सिञ्चन्ती देसकालकलसेहिं ।

दंसिस्सदि कज्जफलं गरुअं चाणक्कणीदिलदा ॥ १ ॥

ता गहीदो मए अज्जचाणकेण पढमलेहिदो अमच्चरक्खसस्स मुहाल-  
ञ्छिदो अअं लेहो तस्स ग्येव मुदालञ्छिदा इअं अ आहरणपडिआं ।  
३ चलिदो ह्मि किल पाडलिउत्तं । जाव गच्छामि । परिक्रम्यावलोक्य च ।  
कहं खवणओ आअच्छदि । जाव से आअमणं पडिवालेमि ॥  
आश्रयम् ।

बुद्धिनिर्हरजलैः सिञ्च्यमाना देशकालकलशैः ।

दर्शयिष्यति कार्यफलं गुरुकं चाणक्यनीतिलता ॥

तद् गृहीतो मयार्थचाणक्येन प्रथमलेखितोऽमात्यराक्षसस्य मुद्रालाञ्छितोऽयं  
९ लेखस्तस्यैव मुद्रालाञ्छितेयं चाभरणपोटेका । चलितोऽस्मि किल पाटलिपुत्रम् ।  
यावद् गच्छामि ।..... । कथं क्षणक आगच्छति । यावदस्यागमनं प्रति-  
पालयामि ।

॥ प्रविश्य क्षणकः ।

अलिहन्ताणं पणमामो ये गम्भीलदाइ बुद्धीए ।

लोउत्तलेहि लोए शिद्धिं मग्गेहि गश्चन्ति ॥ २ ॥

॥ अहर्तः प्रणमामो ये गम्भीरतया बुध्देः ।

लोकोत्तरैर्लोकैः सिद्धिं मार्गैर्गच्छन्ति ॥

३ सिद्धार्थकः । भदन्त वन्दामि ॥ भदन्त वन्दे ॥

क्षणकः । शावगा धम्मशिद्धि होदु ॥ निर्वर्ण्य ॥ शावगा (1) अस्ताण-  
गमणे किदव्ववशाअं तुमं पेस्कामि ॥ श्रावक धर्मासिद्धिर्भवतु ।...। श्रावक  
६ अस्थानगमने कृतव्यवसायं त्वां प्रेक्षे ।

सिद्धार्थकः । कहं भहन्तो जाणादि ॥ कथं भदन्तो जानाति ॥

१ स्थगिकां M T H. २ पसेविआ H ( N. K, ch ) ३ जाव मे ( vl से )  
असउणभूदं दंसणं ( ता ) आदित्त ( vl मुद्र ) दंसणेण पडिहणामि ( vl पडिहरामि )  
H M, जाव...दंसणं मह संमदं एव्व ता ण पडिह-रामि T.

( 1 ) M समुद्रसंतलण-, T पत्थाणसमुव्वहणे, H अस्ताणशंतलण-

क्षपणकः । शावगा किं एत्थ याणिदव्वं । एशे दे कण्णदेशनिवेशिदे लेहे  
९ अ शूएदि ॥ श्रावक किमत्र ज्ञातव्यम् । एष ते कर्णदेशनिवेशितो लेखश्च  
सूचयति ॥

सिद्धार्थकः । आम जाणिदं भदन्तेन । देसन्तरं पत्थिदो हि । ता कहेदु  
१२ भदन्तो कीदिसो अज्ज दिवसो त्ति ॥ आम् शतं भदन्तेन । देशन्तरं प्रस्थितो-  
ऽस्मि । तस्मात् कथयतु भदन्तः कीदृशोऽयं दिवस इति ॥

क्षपणकः । ॥ विहस्य ॥ शावगा मुण्डं मुण्डाविअ णू कत्ताणि पुश्चशि ॥  
१५ श्रावक मुण्डं मुण्डयित्वा नक्षत्राणि पृच्छसि ॥

सिद्धार्थकः । भदन्त संपदं वि किं जादं । कहेहि । जदि अणुऊलं भवि-  
स्सदि तदो गमिस्सं । अण्णधा णिवत्तिस्सं ॥ भदन्त सांप्रतमपि किं  
१८ जातम् । कथय । यद्यनुकूलं भविष्यति ततो गमिष्यामि । अन्यथा  
निवर्तिष्ये ॥

क्षपणकः । शावगा ण शंपदं एदास्सि मलयकेदुकडए अणुऊलेण गश्चीअदि  
२१ ॥ श्रावक न सांप्रतमेतस्मिन्मलयकेतुकटकेऽनुकूलेन गम्यते ॥

सिद्धार्थकः । भदन्त तैदो कथं खु दाणिं ॥ भदन्त ततः कथं खल्विदानीम् ॥

क्षपणकः । शावगा णिशामेहि । पढमं दाव एत्थ ( 2 ) लोअइश  
२४ अणिवालिदा णिग्गमप्पवेशा आशि । दाणिं इदो पच्चाशण्णे कुशुमपुले  
ण केवि अमुदालञ्छिदे णिग्गमिदुं पवेस्सुं वा अणुमोदीअदि । ता

यदि भाउलायणशश मुदाए लञ्छिदे शि तदो गश्च वीशद्वे । अण्णधा  
२७ चिष्ट णिहुदे । मा गुम्माहिअरिएहिं शंयमिदकलचलणे लाअउलं  
पवेशीअशि ॥ श्रावक निशामय । प्रथमं तावदत्र कटके लोकस्यानिवारिता  
निर्गमप्रवेशा आसन् । इदानीमितः प्रत्यासन्ने कुसुमपुरे न कोऽप्यमुद्रालञ्छितो

३० निर्गन्तुं प्रवेष्टुं वानुमोचते । तस्माद्यदि भागुरायणस्य मुद्रया लाञ्छितोऽसि ततो  
गच्छ विश्रब्धः । अन्यथा तिष्ठ निभृतः । मा गुल्माधिकारिभिः संयमितकर-  
चरणो राजकुलं प्रवेशये ॥

३३ सिद्धार्थकः । किं न जाणादि भदन्तो जह अहं अमच्चरक्खससस  
सेवओ सिद्धत्थओ । ता अमुदालञ्छिदं वि मं णिकमन्तं कस्स सत्ती

१ मगणाओकरणधारे M, मग्गादेशकुशले शउणे कलगदे T. H. २ अणुऊलेण  
अणुऊलेण वा ( अगद्धिदमुद्देण ) गश्चीअदि । M H, अणुउलं भविस्सदि । T.

३ कहेहि कुदो खु अअं M, कहेहि कुदो एदं T. ४ केलिअरो अन्तिओ ( सणि-  
हिदो ) M, सणिहिदो T, केरको H.

( 2 ) Mss. add कइए here.

- ३३ णिवारेदुं ॥ किं न जानाति भदन्तो यथाहममात्यराक्षसस्य सेवकः सिद्धार्थकः ।  
तस्मादमुद्रालाञ्छितमपि मां निष्कामन्तं कस्य शक्तिर्निवारयितुम् ॥  
क्षपणकः । शावगा लूकशस्स पिशाचस्स वा शेवगे होहि । ण उण दे
- ३६ अमुद्रालाञ्छिदस्स इदो णिक्कमणोवाए ॥ श्रावक राक्षसस्य पिशाचस्य वा  
सेवको भव । न पुनस्तेऽमुद्रालाञ्छितस्येतो निष्कमणोपायः ॥  
सिद्धार्थकः । भदन्त मा कुप्प । भण मे कज्जसिद्धी होदु त्ति ॥ भदन्त मा
- ३९ कुप्प । भण मे कार्यसिद्धिर्भवत्विति ॥  
क्षपणकः । शावगा गश्च । होदु दे कय्यशिद्धी । हगे वि भाउलाय-  
णादो मुदं याचेमि । निष्कान्तौ ॥ श्रावक गच्छ । भवतु ते कार्यसिद्धिः ।
- ४२ अहमपि भागुरायणान्मुद्रां याचे ॥

॥ इति प्रवेशकः ॥

॥ ततः प्रविशति पुरुषेणानुगम्यमानो भागुरायणः ॥

भागुरायणः । ॥ स्वगतम् ॥ अहो वैचित्रमार्यचाणक्यनीतेः ।

मुहुर्लक्ष्योद्भेदा मुहुरधिगमाभावगहना

मुहुः संपूर्णाङ्गी मुहुरतिकृशा कार्यवशतः ।

मुहुर्नश्यद्वीजा मुहुरपि बहुप्रापितफले-

त्यहो चित्राकारा नियतिरिव नीतिर्नयविदः ॥ ३ ॥

॥ प्रकाशम् ॥ भासुरक न मां दूरीभवन्तमिच्छति कुमारः । अतोऽस्मिन्ने-  
वास्थानमण्डपे न्यस्यतामासनम् ।

३ पुरुषः । एदं आसणं । उवविसदु अज्जो ॥ एतदासनम् । उपविशत्वार्थः ॥  
भागुरायणः । ॥ उपविश्य ॥ यः कश्चिन्मुद्रार्थी मां द्रष्टुमिच्छेत् स त्वया  
प्रवेशयितव्यः ।

६ पुरुषः । जं अज्जो आणवेदि ॥ निष्कान्तः ॥ यदार्थ आज्ञापयति ॥  
भागुरायणः । ॥ स्वगतम् ॥ कष्टम् । एवमस्मासु स्नेहवान् कुमारो मलयके-  
तुरातिसंधातव्य इत्यहो दुष्करम् । अथ वा

कुले लज्जायां च स्वयशसि च माने च विमुखः

शरीरं विक्रीय क्षणिकधनलोभाद् धनवति ।

१ पाङ्गलिउत्तं गन्तुं added after this M.

[ ९ मुद्राराक्षसम् ]

तदाज्ञां कुर्वाणो हितमहितमित्येतदधुना  
विचारातिक्रान्तः किमिति परतन्त्रो विमृशति ॥ ४ ॥

॥ ततः प्रविशति प्रतीहार्यानुगम्यमानो मलयकेतुः ॥

मलयकेतुः । ॥ स्वगतम् ॥ अहो राक्षसं प्रति विकल्पबाहुल्यादाकुला मे बुद्धिर्न  
३ निश्चयमधिगच्छति । कुतः ।

भक्त्या नन्दकुलानुरागदृढया नन्दान्वयालम्बिना  
किं चाणक्यनिराकृतेन कृतिना मौर्येण संधास्यते ।  
स्थैर्यं भक्तिगुणस्य <sup>१</sup> वा विगणयन् किं सत्यसंधो भवे-  
दित्यारूढकुलालचक्रमिव मे चेतश्चिरं भ्राम्यति ॥ ५ ॥

॥ प्रकाशम् ॥ विजये क भागुरायणः ।

प्रतीहारी । कुमार एसो खु कडआदो णिकमिदुकामाणं मुहासंप-  
३ दाणं अणुचिट्ठदि ॥ कुमार एण खलु कटकान्निष्कमितुकामानां मुद्रासंपदान-  
मनुतिष्ठति ॥

मलयकेतुः । विजये मुहूर्तमसंचारा भव । यावदस्य पराङ्मुखस्य  
६ पाणिभ्यां नयने पिदधामि ।

प्रतीहारी । जं कुमारो आणवेदि ॥ यत्कुमार आज्ञापयति ॥

प्रविश्य पुरुषः । अज्ज एसो खु खवणओ मुदाणिमित्तं अज्जं पेक्खिदुं

९ इच्छदि ॥ आर्य एण खलु क्षरणको मुद्रानिमित्तमार्ये प्रेक्षितुमिच्छति ॥  
भागुरायणः । प्रवेशय ।

पुरुषः । जं अज्जो आणवेदि ॥ निष्क्रान्तः ॥ यदार्य आज्ञापयति ।...॥

१२ प्रविश्य क्षपणकः । शावगा धस्मशिद्धी होदु ॥ श्रावक धर्मषिद्धिर्भवतु ॥

भागुरायणः । ॥ स्वगतम् ॥ अये राक्षसस्य मित्रं जीवसिद्धिः ॥ प्रकाशम् ॥  
भदन्त न खलु राक्षसस्य प्रयोजनं किंचिदुद्दिश्य गम्यते ।

१५ क्षपणकः । ॥ कर्णौ पिधाय ॥ शन्तं पावं । शावगा तर्हि गमिइशं यर्हि ल-  
कशस्सै णामं वि ण शुर्णाअदि ॥ शान्तं पापम् । श्रावक तत्र गमिष्यामि  
यत्र राक्षसस्य नामापि न श्रूयते ॥

१८ भागुरायणः । बलीयान् सुहृदि प्रणयकोपः । तत् किमपराद्धं राक्ष-  
सेन भदन्तस्य ।

- क्षपणकः । शावगा ण मम किंवि लूकशेण अवलद्धं । शयं य्वेव  
 २१ मन्दभगो अत्तणो अवलज्जामि ॥ श्रावक न मम किमपि राक्षसेनापराद्धम् ।  
 स्वयमेव मन्दभाग्य आत्मनोऽपराध्यामि ॥  
 भागुरायणः । भदन्त वर्धयासि मे कुतूहलम् ।
- २४ मलयकेतुः । ॥ स्वगतम् ॥ मम च ।  
 भागुरायणः ।-श्रोतुमिच्छामि ।  
 मलयकेतुः । ॥ स्वगतम् ॥ अहमपि ।
- २७ क्षपणकः । शावगा किं एदिणा शुदेण ॥ श्रावक किमेतेन श्रुतेन ॥  
 भागुरायणः । यदि रहस्यं तत् तिष्ठतु ।  
 क्षपणकः । णहि लहइशं ॥ नहि रहस्यम् ॥
- ३० भागुरायणः । यदि न रहस्यं तत् कथ्यताम् ।  
 क्षपणकः । शावगा ण लहइशं एदं । तहवि ण कहिइशं ॥ श्रावक न  
 रहस्यमेतत् । तथापि न कथयिष्यामि ।
- ३३ भागुरायणः । अहमपि मुद्रां न दास्यामि ।  
 क्षपणकः । ॥ स्वगतम् ॥ युक्तमिदानीमर्थिने कथयितुम् ॥ प्रकाशम् ॥ का गदी।  
 एशे णिवेदेमि । शुणादु शावगे । अस्ति दाव हगे मन्दभगो पढमं पाड-
- ३६ लिउत्ते णिवशमाणे लूकशस्स मित्तत्तणं उवगदे । तर्हि अन्तले लूकशेण  
 गूढं विशकञ्चआपयोअं उप्पादिअ घादिदे देवे पञ्चदीशले ॥ का गतिः ।  
 एण निवेदयामि । शृणोतु श्रावकः । अस्ति तावदहं मन्दभाग्यः प्रथमं पाटलिपुत्रे
- ३९ निवसन् राक्षसस्य मित्रत्वमुपगतः । तत्रान्तरे राक्षसेन गूढं विपकन्यकाप्रयोगमुत्पाद्य  
 घातितो देवः पर्वतेश्वरः ॥  
 मलयकेतुः । ॥ सबाप्यमात्तमगतम् ॥ कथं राक्षसेन घातितस्तातो न चाण-
- ४२ क्येन । ( ३ )  
 क्षपणकः । तदो हगे लूकशस्स मित्तं ( ४ ) घादगे त्ति कदुअ चाणक्कहद-  
 एण शणिआलं णअलादो णिञ्वाशिदे । दाणिं वि लूकशेण लायकय्य-
- ४५ कुशलेण किंवि तालिशं आलहीअदि येण हगे यीअलोआदो णिञ्वा-  
 शिय्यामि ॥ ततोऽहं राक्षसस्य मित्रमिति कृत्वा चाणक्यहतकेन सनिकारं

(3) Mss. add भागुरायणः । ततस्ततः । after this. (4) Mss. omit घादगे.



नगरान्निर्वासितः । इदानीमपि राक्षसेन राजकार्यकुशलेन किमपि तादृशमारभ्यते  
४८ येनाहं जीवलोकान्निर्वासयिष्ये ॥

भागुरायणः । भदन्त प्रतिश्रुतराज्यार्थसंप्रदानमनिच्छता चाणक्यहतकेनेदम-  
कार्यमनुष्ठितमिति श्रुतमस्माभिः ।

५१ क्षपणकः । ॥ कर्णो पिघाय ॥ शन्तं पावं । चाणक्येण विशकञ्ज्वाए  
णामं वि ण शुदम् ॥ शान्तं पापम् । चाणक्येन विषकन्याया नामापि न  
श्रुतम् ॥

५४ भागुरायणः । भदन्त इयं मुद्रा दीयते । एहि कुमारं श्रावय ।  
मलयकेतुः । ॥ सास्त्रमुपसृत्य ॥

श्रुतं सखे श्रवणविदारणं वचः

सुहृन्मुखाद्रिपुमधिकृत्य भाषितम् ।

पितुर्वधव्यसनमिदं हि येन मे

चिरादपि द्विगुणमिहाद्य वर्धते ॥ ६ ॥

क्षपणकः । ॥ स्वगतम् ॥ अये श्रुतं मलयकेतुहतकेन । हन्त कृतार्थोऽस्मि  
॥ निष्क्रान्तः ॥

३ मलयकेतुः । ॥ प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा । राक्षस युक्तमिदम् ।

मित्रं ममायमिति निर्वृतचित्तवृत्तिं

विश्रम्भतस्त्वयि निवेशितसर्वकार्यम् ।

तातं निपात्य सह बन्धुजनाश्रुतोयै-

३रन्वर्थतोऽपि ननु राक्षस राक्षसोऽसि ॥ ७ ॥

भागुरायणः । ॥ स्वगतम् ॥ रक्षणीया राक्षसस्य प्राणा इत्यार्यदेशः ।  
भवतु । एवं तावत् ॥ प्रकाशम् ॥ कुमार अलमावेगेन । आसनस्थं कुमारं

३ किञ्चिद्विज्ञापायेतुमिच्छामि ।

मलयकेतुः । ॥ उपविश्य ॥ सखे किमसि वक्तुकामः ।

भागुरायणः । कुमार इह खल्वर्थशास्त्रव्यवहारिणामर्थवशादरिमित्रो-

६ दासीनव्यवस्था न लौकिकानामिव स्वेच्छावशात् । अतस्तस्मिन् काले  
सर्वार्थसिद्धिं राजानमिच्छतो राक्षसस्य चन्द्रगुप्तादपि बलीयस्तया सुगु-  
हीतनामा देवः पर्वतेश्वर एवार्थपरिपन्थी महानरातिरासीत् । तस्मिंश्च

९ राक्षसेनेदमनुष्ठितमिति नैतिदोषमिवात्र पश्यामि । पश्यतु कुमारः ।

१ कृतार्थः कौटिल्यः । ५. २ अन्वर्थसज्ञ ५. ३ नास्ति दोष एवात्रेति T, न  
दोषमिवात्र ५.

मित्राणि शत्रुत्वमिवानयन्ती मित्रत्वमप्यर्थवशाच्च शत्रून् ।

नीतिर्नयत्यस्मृतपूर्ववृत्तं जन्मान्तरं जीवित एव पुंसः ॥ ८ ॥

तदत्र वस्तुनि नोपालम्भनीयो राक्षसः । आ नन्दराज्यलाभादुपग्राह्यश्च ।  
परतस्तस्य परिग्रहे वा परित्यागे वा कुमारः प्रमाणम् ।

३ मलयकेतुः । एवम् । सखे सम्यग् दृष्टवानसि । यतोऽमात्यवधे प्रकृति-  
क्षोभः स्यात् । एवं च संदिग्धो विजयः स्यात् ।

प्रविश्य पुरुषः । जेतु कुमारो । अज्ज गुम्माहिकिदो दीहचक्खू विण्णवेदि ।

६ एसो खु अह्मेहिं कडआदो णिक्कमन्तो अगहीदमुदो सलेहो पुरिसो  
गहदि । ता पच्चखीकरेदु णं अज्जो ति ॥ जयतु कुमारः । आर्यं  
गुल्माधिकृतो दीर्घचक्षुर्विज्ञापयति । एष खल्वस्माभिः कटकान्निष्कामन्नगृही-

९ तमुद्रः सल्लेखः पुरुषो गृहीतः । तत् प्रत्यक्षीकरोत्वेनमार्य इति ॥

भागुरायणः । भद्र प्रवेशय ।

पुरुषः । जं अज्जो आणवेदि । निष्कान्तः ॥ यदार्यं आज्ञापयति ।...

१२ ॥ ततः प्रविशति पुरुषेणानुगम्यमानः संयतः सिद्धार्थकः ।

सिद्धार्थकः ॥ स्वगतम् ।

( ५ ) आणत्तीअ गुणेसुं दोसेसु परंमुहं कुणन्तीए ।

अह्मारिस्सजणणीए णमो णमो सामिभत्तीए ॥ ९ ॥

आज्ञप्त्या गुणेषु दोषेषु पराङ्मुखं कुर्वत्यै ।

अस्मादज्ञानन्यै नमो नमः स्वामिभक्त्यै ॥

३ उपसृत्य पुरुषः । अज्ज अअं सो पुरिसो ॥ आर्यं अयं स पुरुषः ॥

भागुरायणः । ॥ विलोक्य ॥ भद्र किमयमागन्तुक आहोस्विदिहैव कस्य-  
चित् परिग्रहः ।

६ सिद्धार्थकः । अज्ज अहं खु अमच्चरक्खसस्स सेवओ ॥ आर्यं अहं  
खल्लुमात्यराक्षसस्य सेवकः ॥

भागुरायणः । तत् किमगृहीतमुद्रः कटकान्निष्कामसि ।

९ सिद्धार्थकः । अज्ज कज्जगोरवेण तुवराविदो ह्मि ॥ आर्यं कार्यगौरवेण  
त्वरयितोऽस्मि ॥

भागुरायणः । कीदृशं तत् कार्यगौरवं यद्राजशासनमुल्लङ्घयति ।

१ दीहरक्खो T.

( ५ ) M तिप्पन्तीए, T H. आणन्तीए.

१२ मलयकेतुः । सखे भागुरायण लेखमुपनय ।

भागुरायणः । ॥ सिद्धार्थकहस्ताल्लेखं गृहीत्वा ॥ कुमार अयं लेखः ॥ मुद्रां  
दृष्ट्वा ॥ राक्षसनामाङ्कितेयं मुद्रा ।

१५ मलयकेतुः । मुद्रां परिपालयन्नुद्वेष्ट्यै दर्शय ।

॥ भागुरायणस्तथा कृत्वा दर्शयति ॥

मलयकेतुः । ॥ वाचयति ॥ स्वस्ति । यथास्थानं कुतोऽपि कोऽपि कमपि

१८ पुरुषविशेषमवगमयति । अस्मत्प्रतिपक्षं निराकृत्य दर्शिता सत्यवादिता  
सत्यवता । सांप्रतमेतेषामपि प्रथममुपन्यस्तसंधानामस्मत्सुहृदां प्रति-  
ज्ञातसांधिपरिपणप्रतिपादनेन सत्यसंधः प्रीतिमुत्पादयितुमर्हति । एते

२१ हेवमुपगृहीताः सन्तः स्वाश्रयविनाशेनोपहारिण (6) माराधयिष्यन्ति ।  
आविस्मृतमेतत् सत्यवतः स्मारयामः । एतेषां मध्ये केचिदरेः (7) कोश-  
हास्तिकाभ्यामर्थिनः केचिद्विषयेणेति । अलंकरणत्रयं श्रीमता यत् प्रेषितं

२४ तदुपगतम् । अस्माभिर्लेखस्याशून्यार्थं किंचिदनुप्रेषितं तदुपगमनीयम् ।  
वाचिकं चाप्तमातदस्मात् (8) सिद्धार्थकाच्छ्रोतव्यमिति । सखे भागुरा-  
यण कीदृशो लेखः ।

२७ भागुरायणः । भद्र सिद्धार्थक कस्यायं लेखः ।

सिद्धार्थकः । अञ्ज ण जाणामि ॥ आर्यं न जानामि ॥

भागुरायणः । धूर्त लेखो नीयते न च ज्ञायते कस्येति । सर्वं तावत् तिष्ठतु ।

३० वाचिकं त्वत्तः केन श्रोतव्यम् ।

सिद्धार्थकः । ॥ भयं नाटयन् ॥ तुझेहिं-॥ युष्माभिः-

भागुरायणः । किमस्माभिः ।

३३ सिद्धार्थकः । तुम्हेहिं गिहीदो-ण जाणामि-किं भणामि त्ति ॥ युष्माभिर्गृ-  
हीतो-न जानामि-किं भणामीति ॥

भागुरायणः । ॥ सक्रोधम् ॥ एष ज्ञास्यसि । भासुरक बहिर्नीत्वा तावत्

३६ ताड्यतां यावत् कथयति ।

१ उपानय M. अपनय T B. २ उद्घाट्य T. ३ परिपणनप्रेत्साहनेन M. T  
(6) Mss. have उपकारिणम्. (7) M. has कोशदन्तिभ्याम्, T कोश-  
दण्डाम्याम्, H कोशदण्डेन, and H (B, K) कोशहास्तिभ्याम्. (8) M H  
omit अस्मात्, and T सिद्धार्थकात्.

पुरुषः । जं अञ्जो आणवेदि ॥ तेन सह निष्क्रम्य पुनः प्रविश्य ॥ अञ्ज इअं मुद्रालञ्छिदा पेडिआ तस्स ताडीअमागस्स कक्खादो णिवडिदा ॥

३९ यदार्थं आज्ञापयति ।.....। आर्थं इयं मुद्रालञ्छिता पेटिका तस्य ताड्यमानस्य कक्षाया निपतिता ।

भागुरायणः । विलोक्य । इयमपि राक्षसमुद्राङ्कितैव ।

४२ मलयकेतुः । अयं लेखस्याङ्गन्यार्थो भविष्यति । इमामपि मुद्रां परिपालप्रवृद्घाटय' दर्शय ।

॥ भागुरायणस्तथा कृत्वा दर्शयति ॥

४५ मलयकेतुः । विलोक्य । अये तदिदमाभरणं यन्मया स्वशरीरादवतार्य राक्षसाय प्रेषितम् । व्यक्तम् । चन्द्रगुप्तस्यायं लेखः ।

भागुरायणः । एष निर्णयिते संशयः । भद्र पुनरपि ताडयताम् ।

४८ पुरुषः । जं अञ्जो आणवेदि ॥ निष्क्रम्य सिद्धार्थकेन सह पुनः प्रविश्य ॥ एसो खु ताडीअमाणो कुमारस्य य्येव णिवेदेमि त्ति भणादि ॥ यदार्थं आज्ञापयति ।.....। एष खलु ताड्यमानः कुमारार्थैव निवेदयामीति भणति ।

५१ मलयकेतुः । तथा भवतु ।

सिद्धार्थकः ॥ षादयोर्निपत्य ॥ अभएण मे कुमारो पसादं करेदु ॥ अभयेन मे कुमारः प्रसादं करोतु ॥

५४ मलयकेतुः । भद्र अभयमेव परवतो जनस्य । निवेद्यताम् ।

सिद्धार्थकः । णिसामेदु कुमारो । अहं खु अमच्चरक्खसेण इमं लेहं देइअ चन्दउत्तसआसं पेसिदो ह्मि ॥ निशामयतु कुमारः । अहं खल्वमात्यराक्षसेनेमं

५७ लेखं दत्त्वा चन्द्रगुप्तकाशं प्रेषितोऽस्मि ॥

मलयकेतुः । वाचिकमिदानीं श्रोतुमिच्छामि ।

६० सिद्धार्थकः । कुमार आदिट्ठो ह्मि अमच्चेण जहा एदे मह पिअव-अस्सा पञ्च राआणो तुए सह पढमसमुप्पण्णसंधाणा जहा कुल्लदाहिवो चित्तवम्मा मलअणराहिवो सीहणादो कङ्गीरदेसणाहो पुक्खरक्खो सिन्धुराओ (१) सुसेणो पारसीआहिवदी मेहक्खो । एदेसु पढमभणिदा तिणिग राआणो मलअकेदुणो विसअं इच्छन्ति अवरे

उद्देश्य H. २ संदिहो M<sup>1</sup>H.

(१) Mss. have सिन्धुसैणो.

हृत्थिबलं कोसं अ । ता जहा चाणकं णिराकरिअ महाराणण मह-  
 ६६ पीदी समुप्पादिदा तथा एदाणं वि पढमपणिदो अत्थो पडिवाद्इद्वो त्ति  
 एत्तिओ वाआसंदेसो ॥ कुमार आदिशोऽस्म्यमात्थेन यथैते मम प्रियवयस्याः  
 पञ्च राजानस्त्वया सह प्रथमसमुत्पन्नसंधाना यथा कुलताधिपश्चित्रवर्मा  
 ६९ मलयनराधिपः सिंहनादः काश्मीरदेशनाथः पुष्कराक्षः सिंधुराजः सिन्धुषेणः  
 पारसीकाधिपतिर्भद्राक्षः । एतेषु प्रथमभाणितास्त्रयो राजानो मलयकेतोर्विषय-  
 मिच्छन्त्यपरे हस्तिबलं कोशं च । तद्यथा चाणक्यं निराकृत्य महाराजेन मम  
 ७२ प्रीतिः समुत्पादिता तथैतेषामपि प्रथमपणितोऽर्थः प्रतिपादायितव्य इत्येतावान्  
 वाक्संदेशः ॥

मलयकेतुः । ॥ स्वगतम् ॥ कथं चित्रवर्मादयोऽपि मामभिद्रुहन्ति । सत्यम्

७५ अत एव तेषां राक्षसे निरतिशया प्रीतिः ॥ प्रकाशम् ॥ विजये । अमात्यं  
 द्रष्टुमिच्छामि ।

प्रतीहारी । जं कुमारो आणवेदि ॥ निष्कान्ता ॥ यत् कुमार आज्ञापयति...

७८ ॥ ततः प्रविशत्यासनस्थः स्वभवनगतः पुरुषेण सह सच्चिन्तो राक्षसः ॥  
 राक्षसः । ॥ स्वगतम् । आपूर्णमस्मद्रूलं चन्द्रगुणवलैरिति वत्सत्यं न मे  
 मनसः परिशुद्धिरस्ति । कुतः

साध्ये निश्चितमन्वयेन घटितं विभ्रत् स्वपक्षे स्थितिं  
 व्यावृत्तं च विपक्षतो भवति यत् तत् साधनं सिद्धये ।  
 यत् साध्यं स्वयमेव तुल्यमुभयोः पक्षे विरुद्धं च यत्  
 तस्याङ्गीकरणेन वादिन इव स्यात् स्वामिनो निग्रहः ॥ १० ॥

अथ वा तैस्तैरपरागहेतुभिः प्राक्परिगृहीतोपजापैरापूर्णमिति न विकल्प-  
 यितुमर्हामि ॥ प्रकाशम् ॥ प्रियंवदक उच्चतामस्मद्वचनात् कुमारानुया-  
 ३ यिनो राजानः । संप्रति दिने दिने प्रत्यासीदति कुसुमपुरम् । तत् परिक-  
 ल्पितविभागैर्भवाद्विः प्रयाणे प्रयातव्यम् । कथमिति ।

प्रस्थातव्यं पुरस्तात् खसशबरनृपैर्मामिनु व्यूढसैन्यै-  
 र्गान्धारैर्मध्ययाने यवननृपतिभिः संबिधेयः प्रयत्नः ।

पश्चात् तिष्ठन्तु वीराः शकनरपतयः संभृताश्चैव ( 10 ) हूणैः

कौलूताद्यश्च शिष्टः पथि परिवृणुयाद्राजलोकः कुमारम् ॥ ११ ॥

१ महाभाण in all but H ( M P. ) २ पढमपणिदो in all but H (PB).

३ अथ वा M T H. ४ सपक्षे T H. ५ मगधगणैः M T H. ६ सयवनपतिभिः  
 in all but H ( K ch. )

( 10 ) M H चेदि-, T चीग-, H ( N ) चैद in place चैव.

- पुरुषः । जं अमच्चो आणवेदि ॥ निष्कान्तः ॥ यदमात्य आज्ञापयति ॥... ॥  
 प्रविश्य प्रतीहारी । जेदु अमच्चो । इच्छदि अमच्चं कुमारो पेक्खिदुं ॥  
 ३ ॥ जयत्वमात्यः । इच्छत्यमात्यं कुमारः प्रेक्षितुम् ॥  
 राक्षसः । भद्रे मुहूर्तं तिष्ठ । कः कोऽत्र भोः ।  
 प्रविश्य पुरुषः । आणवेदु अमच्चो ॥ आज्ञापयत्वमात्यः ॥  
 ६ राक्षसः । भद्र उच्यतां शकटदासः ॥ परिधापिता वयमाभरणं कुमा-  
 रेण । तन्न युक्तमस्माभिरनलंकृतैः कुमारदर्शनमनुभवितुम् । अतो यत्  
 तदलंकरणत्रयं क्रीतं तन्मध्यादेकं दीयतामिति ।  
 ९ पुरुषः । जं अमच्चो आणवेदि ॥ निष्कम्य पुनः प्रविश्य ॥ अमच्च इदं  
 अलंकरणं ॥ यदामत्य आज्ञापयति ।...। अमात्य इदमलंकरणम् ॥  
 राक्षसः । ॥ आत्मानमलंकृत्योत्थाय च ॥ भद्रे राजकुलगामिनं मार्गमादेशय ।  
 १२ प्रतीहारी । एदु अमच्चो ॥ एत्वमात्यः ॥  
 राक्षसः । ॥ स्वगतम् ॥ अधिकारपदं नाम निर्दोषस्यापि पुरुषस्य महदा-  
 शङ्कास्थानम् ।

भयं तावत् सेव्यादभिनविशते सेवकजनं  
 ततः प्रत्यासन्नाद् भवति हृदये चैव निहितम् ।  
 ततोऽध्यारूढानां पद्मसुजनद्वेषजननं  
 मत्तिः सोच्छ्रायाणां पतनमनुवेलं (11) कलयति ॥ १२ ॥

परिक्रम्य प्रतीहारी । अमच्च अअं कुमारो चिट्ठदि । उवसप्पदु णं  
 अमच्चो ॥ अमात्य अयं कुमारस्तिष्ठति । उपसर्पवेनममात्यः ॥

३ राक्षसः । ॥ विलोक्य ॥ अयं कुमारो य एष

पादाग्रे दृशमवधाय 'निश्चलाङ्गीं  
 शून्यत्वादपरिगृहीततद्विशेषाम् ।  
 वक्केन्दुं वहति करेण दुर्वहाणां  
 कार्याणां कृतमिव गौरवेण नम्रम् ॥ १३ ॥

॥ उपसृत्य ॥ विजयतां कुमारः ।

मलयकेतुः । आर्य अभिवादये । इदमासनमास्यताम् ।

१ निश्चलन्ती M H.

(11) MT. अनुकूलम्, H अनुह्यम्.

॥ राक्षसस्तथा करोति ॥

३ मलयकेतुः । आर्यं चिरदर्शनेनार्यस्य वयमुद्विग्नाः ।

राक्षसः । कुमार प्रयागे प्रतिविधानमनुतिष्ठता मयोपालम्भोऽधिगतः ।  
मलयकेतुः । आर्यं प्रयागे कथं प्रतिविहितमिति श्रोतुमिच्छामि ।

६ राक्षसः । कुमार एवमादिष्टाः कुमारानुयायिनो राजानः ॥ प्रस्थातव्यमिति  
पूर्वोक्तं पठति ॥

मलयकेतुः ॥ स्वगतम् ॥ य एव मद्विनाशेन चन्द्रगुप्तमाराधयितुमुद्यतास्त

९ एव मां परिवृण्वन्ति ॥ प्रकाशम् ॥ आर्यं अस्ति कश्चिद्यः कुसुमपुरं गच्छति  
तत आगच्छति वा ।

राक्षसः । कुमार अवसितमिदानीं गतागतप्रयोजनम् । अल्पैरहोभिर्वयमेव

१२ र्यास्यामः ।

मलयकेतुः ॥ स्वगतम् ॥ विज्ञायते ॥ प्रकाशम् ॥ यद्येवं ततः किमार्येणायं  
सलेखः पुरुषः प्रेषितः ।

१५ राक्षसः । ॥ विलोक्य ॥ अये सिद्धार्थकैः । भद्र किमिदम् ।

सिद्धार्थकैः । णं विष्णवेमि ताडीअन्तेण मए- ॥ इत्यर्थोक्तोऽधोमुखस्तिष्ठति ॥  
ननु विज्ञापयामि ताड्यमानेन मया-

१८ मलयकेतुः । भागुरायण स्वामिनः पुरस्ताद्धीतो लज्जितो वा नैष कथ-  
यिष्यति । स्वयमेवार्थाय कथय ।

भागुरायणः । यदाज्ञापयति कुमारः । अमात्य एव कथयति । यथाहम-

२१ मात्येन लेखं दत्त्वा वाचिकं च संदिश्य चन्द्रगुप्तसकाशं प्रेषितः ।

राक्षसः । भद्र सिद्धार्थक अपि सत्यम् ।

सिद्धार्थकः । ॥ लज्जां नाटयन् ॥ एडं-ताडीअन्तेण मए-णिवेदिदं ॥ एवं-

२४ ताड्यमानेन मया-निवेदितम् ॥

१ राक्ष० । कुमार किमर्थं वयमाहूताः । added after this H. २ चिरम-  
दर्शनेन H. ३ पञ्चभिः H. ४ गन्तारः in all but H (B.) ५ भद्र किमिदम् ।  
added after this M T H. ६ सिद्धा० सवाष्पं लज्जां नाटयन् । पसीदहु  
(पसीदहु) अमच्चो (अमच्च) ताडीअन्तेण मए ण पारिदं अमच्चरहस्सं धारिदुं ॥  
राक्ष० । भद्र कीदृशं रहस्यमिति न खल्वगच्छामि । सिद्धा० विष्णवेमि  
ताडीअन्तेण मए ण पारिदं (अमच्चरहस्सं धारिदुं ति ॥ MTH. ७ इमं(रहस्सं)MH.

- राक्षसः । अनृतमेतत् । ताडयमानः पुरुषः किमिव न ब्रूयात् ।  
मलयकेतुः । सखे भागुरायण दर्शय लेखम् । वाचिकमेष भृत्यः कथ-  
२७ विष्यति ।  
भागुरायणः । अमात्य अयं लेखः ।  
राक्षसः । ॥ अनुवाच्य ॥ कुमार शत्रोः प्रयोग एषः ।  
३० मलयकेतुः । लेखस्याशून्यार्थमार्येणदमनुप्रेषितम् । तत् कथं शत्रोः प्रयोगः  
स्यात् ।  
राक्षसः । ॥ आभरणं निर्वर्ण्य ॥ कुमार नैतन्मयानुप्रेषितम् । एतद्धि कुमा-  
३३ रेण मे प्रेषितं कस्मिंश्चित् परितोषस्थाने मया सिद्धार्थकाय दत्तम् ।  
भागुरायणः । ईदृशस्याभरणविशेषस्य विशेषतः कुमारैण प्रसादीकृत-  
कृतस्यायं परित्यागभूमिः ।  
३६ मलयकेतुः । वाचिकमपि सिद्धार्थकाच्छ्रोतव्यमिति लिखितमार्येण ।  
राक्षसः । कुतो वाचिकम् । लेख एवास्मदीयो न भवति ।  
मलयकेतुः । इयं तर्हि कस्य मुद्रा ।  
३९ राक्षसः । कपटमुद्रामप्युत्पादयितुं शक्नुवन्ति धूर्ताः ।  
भागुरायणः । कुमार सम्यगमात्यो विज्ञापयति । भद्र केनायं लिखितो  
लेखः ।  
४२ ॥ सिद्धार्थको राक्षसस्य मुखमवलोक्य तूष्णीमधोमुखस्तिष्ठति ॥  
भागुरायणः । भद्र अलं पुनरात्मानं ताडयित्वा । कथय ।  
सिद्धार्थकः । अज्ज सअड्ढासेण ॥ आर्यं शकटदासेन ॥  
४५ राक्षसः । यदि शकटदासेन लिखितस्तर्हि मयैव लिखितः ।  
मलयकेतुः । विजये शकटदासं द्रष्टुमिच्छामि ।  
प्रतीहारी । जं कुमारो आणवेदि ॥ यत् कुमार आज्ञापयति ॥  
४८ भागुरायणः । ॥ स्वगतम् ॥ न खल्वनिश्चितार्थमार्यचाणक्यस्य प्रणिधयोऽभि-  
धास्यन्ति । भवतु । एवम् ॥ प्रकाशम् ॥ कुमार न कदाचिदपि शकटदा-

१ कुमारैणेतन्मह्यमनुप्रेषितम् । मयाप्येतत् कस्मिंश्चित् T., कुमार नैतन्मयानु-  
प्रेषितम् । कुमारैण मे ( vl. मह्यं ) दत्तमेतद्धि ( कस्मिंश्चित् ) M H. २ स्व (vl.  
आत्म) गालादवतार्य added after this in all but H (P M). ३ आस्मात्  
T. आस्तमात्सिद्धार्थकात् H. ४ कस्य वाचिकम् । inserted before this  
M. T H. ५ ताडयितुम् T H.



सोऽमात्यस्याप्रतो लिखितं प्रतिपत्स्यते । अतो लिखितान्तरमस्यानी-  
५१ यताम् । वर्णसंवाद एवैतद् विभावयिष्यति ।

मलयकेतुः । एवं क्रियताम् ।

भागुरार्येणः । कुमार मुद्रामप्यानयत्वियम् ।

५४ मलयकेतुः । उभयमप्यानीयताम् ।

प्रतीहारी । जं कुमारो आणवेदि ॥ निष्क्रम्य पुनः प्रविश्य ॥ कुमार इदं  
सअडदासेण लिहिदं पत्तअं मुदा अ ॥ यत् कुमार आज्ञापयति ।...। कुमार

५७ इदं शकटदासेन लिखितं पत्रं मुद्रा च ॥

मलयकेतुः । ॥ उभयमपि विलोक्य ॥ संवदन्त्यक्षराणि ।

राक्षसः । ॥ स्वगतम् ॥ संवदन्त्यक्षराणि । किं नु शकटदासेन

स्मृतं स्यात् पुत्रदारणां विस्मृतस्वामिभक्तिना ।

चलेष्वर्थेषु लुब्धेन न यशस्स्वनपायिषु ॥ १४ ॥

अथ वा कः संदेहः ।

मुद्रा तस्य कराङ्गुलिप्रणयिनी सिद्धार्थकस्तत्सुहृत्

तस्यैवापरलेख्यसूचितमिदं लेख्यं प्रयोगाश्रयम् ।

सुन्यक्तं शकटेन भेदपटुभिः संधाय सार्धं परै-

र्भर्तृस्नेहपराङ्मुखेन कृपणं प्राणार्थिना चेष्टितम् ॥ १५ ॥

मलयकेतुः । ॥ विलोक्य ॥ आर्य अलंकरणत्रयं श्रीमता यत् प्रेषितं तदुपगत-  
मित्यार्येण यल्लिखितं तन्मध्यात् किमिदमेकम् । निर्वर्ण्योऽस्मगतम् । कथम् ।

३ तातेन धृतपूर्वमिदमाभरणम् ॥ प्रकाशम् ॥ आर्य कुतोऽयमलंकारः ।

राक्षसः । क्रयैदधिगतः ।

मलयकेतुः । विजये अपि प्रत्यभिजानासि भूषणमिदम् ।

६ प्रतीहारी । ॥ निर्वर्ण्य सबाष्पम् ॥ कुमार कहं ण पच्चभिजाणाभिः । इदं

खु सुगिहीदणामधेएण पव्वदीसरेण धारिदपुव्वं ॥ कुमार कयं न प्रत्य-  
भिजानामि । इदं खलु सुगृहीतनामधेयेन पर्वतेश्वरेण धारितपूर्वम् ।

१ अन्यलिखितम् M. प्रतिलिखितम् T. २ प्रतीहारी । कुमार मुद्रावि । T., प्रती-  
हारी । कुमार मुद्रं पि जाचेभि । H. ३ उभयमपि क्रियताम् M T H. ४ शकटदा-  
सस्तु ( मम ) मित्रमिति विषं वदन्त्यक्षराणि । in all but H ( M ). ५ वणिग्भ्यः  
क्रयाद० in all but H ( M ).

मलकेतुः । ॥ सबाष्पम् ॥ हा तात  
 एतानि तानि तैव भूषणवल्लभस्य  
 गात्रोचितानि कुलभूषण भूषणानि ।  
 यैः शोभितोऽसि मुखचन्द्रकृतावभासो  
 नक्षत्रवानिव शरत्समयप्रदोषः ॥ १६ ॥

राक्षसः । ॥ स्वगतम् ॥ कथम् । पर्वतेश्वरेण धृतपूर्वाणीत्याह । व्यक्तमेतान्येव  
 चाणक्यप्रयुक्तेन वणिजास्मासु विक्रीतानि ।

३ मलकेतुः । आर्यं तातेन धृतपूर्वाणां विशेषतश्चन्द्रगुप्तहस्तगतानां क्रिया-  
 दधिगम इति न युज्यते । अथ वा युज्यत एवैतत् । कुतः

चन्द्रगुप्तस्य विक्रेतुरधिकं लाभमिच्छतः ।

कल्पिता मूल्यमेतेषां क्रूरेण भवता वयम् ॥ १७ ॥

राक्षसः । ॥ स्वगतम् ॥ अहो सुश्लिष्टो दूषणप्रयोगः । कुतः ।

लेखोऽयं मम नेति नोत्तरपदं मुद्रा मदीया यतः

सौहार्दं शकटेन खण्डितमिति श्रद्धेयमेतत् कथम् ।

मौर्ये भूषणविक्रयं नरपतौ को नाम संभावयेत्

तस्मात् संप्रतिपत्तिरेव हि <sup>५</sup>भवेदग्राम्यमत्रोत्तरम् ॥ १८ ॥

मलकेतुः । पृतदार्यं पृच्छामि— ।

राक्षसः । कुमार य आर्यस्तं पृच्छ । वयमिदानीमनार्याः संबृत्ताः ।

३ मलकेतुः ।

मौर्योऽसौ स्वामिपुत्रः ( 12 ) परपरिचरणो मित्रपुत्रस्तवाहं

दाता सोऽर्थस्य तुभ्यं स्वमतमनुगतस्त्वं तु मह्यं ददासि ।

दास्यं सत्कारपूर्वं ननु सचिवपदं तत्र ते स्वाम्यमत्र

स्वार्थे कस्मिन् समीहा पुनरधिकतरे त्वामनार्यं करोति ॥ १९ ॥

राक्षसः । कुमार एवम् । अभियुक्तव्याहारेणैव निर्णयो दत्तः । ॥ युष्मदस्म-  
 दोर्व्यत्ययेन पठति ॥

१ गुणवल्लभं बल्लभानि H. २ व्यक्तमेवास्य भूषणानि । प्रकाशम् । एतान्यपि  
 चाणक्यप्रयुक्तेन वणिग्जनेनास्मासु विक्रीतानि । T., प्रकाशम् । व्यक्तमेतान्यपि  
 तेन चाणक्ये H. ३ वणिग्विक्रय इति न युज्यते T. ४ भूषण H., अभूदेष प्र० M,  
 अभूच्छत्रु प्र० T. ५ वरं न ग्राम्य M T H. ६ सतत H. ७ अभियुक्तव्याहारिणा  
 M H, क्षयुक्तव्याहारिणा T.

( 12 ) Mss. have परिचरणपरो.

मौर्योऽसौ स्वामिपुत्रः परपरिचरणो मित्रपुत्रो मम त्वं  
दाता सोऽर्थस्य मह्यं स्वमतमनुगतोऽहं तु तुभ्यं ददामि ।  
दास्यं सत्कारपूर्वं ननु सचिवपदं तत्र मे साम्यमत्र  
स्वार्थं कस्मिन् समीहा पुनरधिकतरे मामनार्यं करोति ॥ २० ॥

मलकेतुः । ॥ लेखमंलकरणं च निर्दिश्य ॥ इदमिदानीं किम् ।

राक्षसः । ॥ सर्वाणाम् ॥ विधेर्विलसितम् ।

भृत्यत्वे परिभूतिधामनि सति स्नेहात् प्रभूणां सतां  
पुत्रेभ्यः कृतवेदिनां कृतधियां येषामभिन्ना वयम् ।  
ते लोकस्य परीक्षकाः क्षितिभृतः पापेन येन क्षता-  
स्तस्येदं विपुलं विधेर्विलसितं पुंसां प्रयत्नच्छिदः ॥ २१ ॥

मलयकेतुः । ॥ सक्रोधम् ॥ किमद्यापि निहूयत एव । विधेर्विलसितमिदं  
न लोभस्य । अनार्य —

कन्यां तीव्रविषप्रयोगविषमां कृत्वा कृतघ्न त्वया  
विश्रम्भप्रवणः पुरा मम पिता नीतः कथाशेषताम् ।  
संप्रत्याहितगौरवेण भवता मन्त्राधिकारे रिपौ<sup>१</sup>  
प्रारब्धाः<sup>२</sup> पुनराममांसवदहो विक्रेतुमेते वयम् ॥ २२ ॥

राक्षसः । ॥ स्वगतम् ॥ अयमपरो गण्डस्योपरि विस्फोटः ॥ प्रकाशम् कर्णौ  
पिषाय ॥ शान्तं पापम् ।<sup>३</sup> नाहं पर्वतेश्वरे विषकन्थां प्रयुक्तवान् ।

३ मलयकेतुः । केन तर्हि व्यापादितस्तातः ।

राक्षसः । दैवमत्र प्रष्टव्यम् ।

मलयकेतुः । दैवमत्र प्रष्टव्यम् । न क्षपणको जीवसिद्धिः ।

६ राक्षसः । ॥ स्वगतम् ॥ कथम् । जीवसिद्धिरपि चाणक्यस्य प्रणिधिः । हन्त  
रिपुभिर्मेहृदयमपि स्वीकृतम्<sup>४</sup> ।

मलयकेतुः । ॥ सक्रोधम् ॥ भासुरक आज्ञाप्यतां सेनापतिः शिखरसेनः ।

९ य एते राक्षसेन सह सुहृत्तामुत्पाद्यास्मच्छरीरद्रोहेण चन्द्रगुप्तमाराधयि-  
तुमुद्यताः पञ्च राजानः कौलूतश्चित्रवर्मा मलयनरपतिः सिंहनादः काश्मीरः

१ रिपोः H. २ प्रलयाय मांस० T., प्रणयाय मांस० M. ३ अपापोऽहं पर्वतेश्वरे ।  
M. ४ अधिष्ठितम् H (B).

पुष्कराक्षः सिन्धुराजः सुषेणः पारसीकाधिराजो मेघाक्ष इत्येतेषु  
 १२ त्रयः प्रथमे मदीयां भूमिं कामयन्ते । ते गम्भीरं श्रभ्रमुपनीय पांशुभिः  
 पूर्यन्ताम् । इतरौ तु हस्तिबलकामौ हस्तिनैव धात्येतामिति ।  
 पुरुषः । जं कुमारो आणवेदि । ॥ निष्क्रान्तः ॥ यत् कुमार आशापयति ।...।  
 १५ मलयकेतुः । राक्षस नाहं विश्रम्भघाती राक्षसः । मलयकेतुः खल्वहम् ।  
 तद् गच्छ । समाश्रय सर्वात्मना चन्द्रगुप्तम् ।

विष्णुगुप्तं च मौर्यं च सममप्यागतौ त्वया ।

उन्मूलयितुमीशोऽहं त्रिवर्गमिव दुर्नयः ॥ २३ ॥

भागुरायण कृतं कालहरणेन । सांप्रतमेव कुंसुमपुरमवरोधनाय प्रतिष्ठन्ता-  
 मस्मद्बलानि ।

गौडीनां लोघ्रधूलीपरिमलधवलान् धूम्रयन्तः कपोलान्

क्षिप्रन्तः कृष्णिमानं भ्रमरकुलरुचः कुञ्चितस्यालकस्य ।

पांशुस्तम्बा बलानां तुरगखुरपुटक्षोदलब्धात्मलाभाः

शत्रूणामुत्तमाङ्गे गजमदसलिलच्छिन्नमूलाः पतन्तुः ॥ २४ ॥

॥ इति भागुरायणेन सह सपरिजनो निष्क्रान्तो मलयकेतुः ॥

राक्षसः । ॥ सावेगम् ॥ हा धिक् । घातिताश्चित्रवर्मादयस्तपस्विनः ।  
 कथम् । सुहृद्विनाशाय राक्षसश्चेष्टते न रिपुविनाशाय । किमिदानीं कर-

३ वाणि मन्दभाग्यः ।

किं गच्छामि तपोवनं न तपसा शाम्येत् सवैरं मनः ।

किं भर्तृननुयामि जीवति रिपौ ह्यणिमियं योग्यता ।

किं वा खड्गसखः पताम्यरिबले नैतच्च युक्तं भवे-

चेतश्चन्दनदासमोक्षरभसं रुन्ध्यात् कृतध्वं न चेत् ॥ २५ ॥

॥ निष्क्रान्तः ॥

॥ इति कूटलेखो नाम पञ्चमोऽङ्कः ॥

॥ ततः प्रविशत्यलंकृतः सहर्षः सिद्धार्थकः ॥

सिद्धार्थकः ।

जअदि जलदणीलो केसवो केसिघादी  
जअदि अ जणदिट्ठीचन्दमा <sup>१</sup> चन्दउत्तो ।  
जअदि अ जअकज्जं <sup>२</sup> जाव काऊण सव्वं <sup>३</sup>  
पडिहदपरपक्खा <sup>४</sup> अज्जचाणक्कणीदी ॥ १ ॥

जाव चिरस्स कालस्स पिअवअस्सं समिद्धत्थअं पेक्खामि <sup>५</sup> ॥ परिक्रम्याव-  
लोक्य च ॥ एसो मे पिअवअस्सो समिद्धत्थओ इदो एवेव आअच्छदि ।

३ जाव णं उवसप्पामि ॥

जयति जलदनीलः केशवः केशिघाती  
जयति च जनदृष्टिचन्द्रमाश्चन्द्रगतः ॥  
६ जयति च जयकार्यं थावत् कृत्वा सर्वं  
प्रतिहतपरपक्षार्थचाणक्यनीतिः ।

यावन्चिरस्य कालस्य प्रियवयस्यं समृद्धार्थकं प्रेक्षे ।...। एष मे प्रियवयस्यः

९ समृद्धार्थक इत एवागच्छति । यावदेनमुपसर्गामि ॥

॥ ततः प्रविशति समृद्धार्थकः ॥

समृद्धार्थकः ।

<sup>६</sup> सन्तावेन्ता आवाणएसु <sup>७</sup> गेहुस्सवेसु <sup>८</sup> तह णिव्वं ।

<sup>९</sup> हिअअट्ठिआण <sup>१०</sup> विहवा विरहे मित्ताण दूमेन्ति ॥ २ ॥

सुहं मए मलअकेदुकडआदो पिअवअस्सो सिद्धत्थओ आअदो त्ति ।

ता जाव णं अण्णेसामि । परिक्रम्य विलोक्य च । एसो सिद्धत्थओ ॥

३ संतापयन्त आपानकेषु गेहोत्सवेषु तथा नित्यम् ।

हृदयस्थितानां विभवा विरहे मित्राणां दुनन्ति ॥

श्रुतं मया मलयकेतुकटकात् प्रियवयस्यः सिद्धार्थक आगत इति । तथावदे-

६ नमन्विष्यामि ।...। एष सिद्धार्थकः ॥

सिद्धार्थकः । ॥ उपसृत्य ॥ अवि सुहं पिअवअस्सस्स ॥ अपि सुखं प्रियवय-  
स्यस्य ॥

१ चन्दिमा H. २ जअणकज्जं M, जअणसज्जं M H. ३ सेणं M H. ४ पडिह-  
क्खा M H. ५ अण्णेसेमि H. ६ संभावेन्ता आवाणएसु M. H., संदावे तारेसाणं T.  
७ गेहुस्सवेसु M., गेहुस्सवे H. ८ सभावेन्ता M H., सुहाअत्ताणं T. ९ ट्ठिआ विअ  
H १० विहवा...दुम्मणाअन्ते M, विहवा...दूणन्दि T., विरहे मित्तं मित्ताइं  
दूमेन्ति H. ११ उपसृत्य । अपि सुहं पिअवअस्सस्स added M H. १२ विलोक्य  
कथं । पिअवअस्सो समिद्धत्थओ inserted M T H.

॥ उभावन्योन्यमालिङ्गतः ॥

- ११ समृद्धार्थकः । वअस्स कुदो मे सुहं जेण तुमं चिरपच्चागदो वि अज्ज ण मे गेहं आअच्छसि ॥ वयस्य कुतो मे सुखं येन त्वं चिरप्रत्यागतोऽप्यद्यं न मे गेहमागच्छसि ॥
- १२ सिद्धार्थकः । पसीददु वअस्सो । दिट्ठमेत्तो ज्जेव अज्जचाणक्रेण आणत्तो हि । सिद्धत्थअ गच्छ । एदं पिअं देवस्स चन्दसिरिणो णिवेदेहि त्ति । तदो तस्स तं णिवेदिअ एधं अणुभूदपत्थिवप्पसादो अहं पिअवअस्सं पेक्खिदुं तुह ज्जेव गेहं चलिदो हि ॥ प्रधीदतु वयस्यः । दृष्टमात्र एवार्य-चाणक्येनाज्ञतोऽस्मि । सिद्धार्थक गच्छ । एतत् प्रियं देवाय श्रीचन्द्राय निवेदयेति । ततस्तस्मै तान्निवैद्यैवमनुभूतपार्थिवप्रसादोऽहं प्रियवयस्यं प्रेक्षितुं तवैव गेहं
- १८ चलितोऽस्मि ॥

समृद्धार्थकः । वअस्स जदि मे सुणिदञ्चं भोदि तदो कहेहि किं तं पिअं देवस्स चन्दसिरिणो णिवेदिदं ॥ वयस्य यदि मे श्रोतव्यं भवति ततः कथय

२१ किं तत् प्रियं देवाय श्रीचन्द्राय निवेदितम् ॥

- सिद्धार्थकः । वअस्स किं तुह वि असुणिदञ्चं अत्थि । ता णिसामेहि । अत्थि दाव अज्ज चाणक्कणीदिमोहिदमदिणा मलअकेदुहदएण णिक्का-  
 २४ सिअ रक्खसं हदा चित्तवम्मप्पमुहा पहाणा पञ्च पत्थिवा । तदो असमिक्खकारी एसो दुराआरो त्ति उज्झिअ मलअकेदुकडंअं कुस-  
 लदाए भअविलोल्लेसेणिअपरिवारा सकं सकं विसअं अभिर्पत्थिदो  
 २७ पत्थिवा । तदो भद्दभड्डपुरुदत्तडिङ्गरादबलउत्तराअसेणभाउराअणरोहिद-  
 क्खविजअवम्महेहिं ( 1 ) गिहिदो मलयकेदू ॥ वयस्य किं तवाप्यश्रोतव्य-  
 मस्ति । तस्मान्निशामय । अस्ति तावदार्यचाणक्यनीतिमोहितमतिना मलयके-  
 ३० तुहत्केन निष्कास्य राक्षसं हताश्चित्रवर्मप्रमुखाः प्रधानाः पञ्च पार्थिवाः । ततोऽसमीक्ष्यकार्येषु दुराचार इत्युज्झत्वा मलयकेतुकटकभूमिं कुशलतायै भय-  
 त्रिलोल्लेसनिकपरिवाराः स्वकं स्वकं विषयमभिप्रस्थिताः पार्थिवाः । ततो

१ वुत्तन्तं M H. पिओदन्तं T. २ णिराकरिअ M H. ३ कडअभूमिं M. हदअ-  
 भूमिं T. हदअं H. ४ णिअभूमिकुसलदाए M अभूमिकुसलदाए H. ५ सेससेणिअ-  
 परिवारेसु T. सेणतणूकदपरिवारेसु M. ६ °पत्थिदेसु पत्थिवेसु णिञ्चिण्णहिअएसु  
 सअलसामन्तेसु भद्दं T.

(1) Mss. have विजअवम्मप्पमुहेहिं.

११ [ मुद्राराक्षसम् ].

३३ भद्रभटपुरदत्तडिङ्गरातबलगुतराजसेनभागुरायणरोहिताक्षाविजयवर्मभिः संयम्य  
गृहीतो मलयकेतुः ।

समृद्धार्थकः । वअस्य भद्रभटप्पमुहा किल देवस्य चन्दसिरिणो अवरत्ता

३६ मलअकेदुं समस्सिदा त्ति लोए मन्तीअदि । ता किं कुकविकिदणाडअस्स  
विअ अण्णं मुहे अण्णं गिञ्चहणे ॥ वयस्य भद्रभटप्रमुखाः किल देवाच्छ्रीच-  
न्द्रादपरत्ता मलयकेतुं समाश्रिता इति लोके मन्थते । तत् किं कुकविकृतनाटकस्ये-

३९ वान्यन्मुखेऽन्यान्निर्वहणे ॥

सिद्धार्थकः । वअस्स (२) णिअदीए विअ अमुण्णिगदीए णमो अज्जचाण-  
क्कणीदीए ॥ वयस्य नियत्या इवाज्ञातगत्यै नम आर्यचाणक्यनीत्यै ॥

४२ समृद्धार्थकः । तदो तदो ॥ ततस्ततः ॥

सिद्धार्थकः । तदो पभूदसारसाहणसमेदेण इदो णिक्कमिअ अज्जचाणक्केण  
पडिवण्णं (३) अराअअं असेसं मेच्छव्वलं ॥ ततः प्रभूतसारसाधनसमेतेनेतो

४२ निष्काम्यार्यचाणक्येन प्रतिपन्नमराजलोकमशेषं म्लेच्छबलम् ॥

समृद्धार्थकः । वअस्स कहिं तं ॥ वअस्य कुत्र तत् ॥

सिद्धार्थकः । जहिं एदे

अदिसअगरुणं दाणदप्पेण दन्ती

सजलजलदलीलं<sup>२</sup> उञ्चहन्ता णदन्ति ।

कसपहरभण्णं जाअकम्पुत्तरङ्गा

गिहिदजअणसज्जा<sup>३</sup> संपअन्ते तुरङ्गा ॥ ३ ॥

॥ यत्रैते

अतिशयगुरुणा दानदर्पेण दन्तिनः सजलजलदलीलामुद्वहन्तो नदन्ति ।

कशाप्रहारभयेण जातकम्पुत्तराङ्गा गृहीतजयनसज्जाः संप्लवन्ते तुरङ्गाः ॥

समृद्धार्थकः । वअस्स एदं दाव चिट्ठदु । तहा सञ्चलोअपच्चक्खं उज्झि-  
दाहिआरो चिट्ठिअ अज्जचाणक्को किं पुणो वि तं ज्जेव मन्तिपदं आरूढो ॥

३ वयस्य एतत् तावत् तिष्ठतु । तथा सर्वलोकप्रत्यक्षमुज्झिताधिकारः स्थित्वार्य-  
चाणक्यः किं पुनरपि तदेव मन्त्रिपदमारूढः ॥

सिद्धार्थकः । अदिमुद्धोसि दाणिं तुमं जो अमच्चरक्खसेण वि अणवगा-

६ हिदपुञ्चं अज्जचाणक्कनुद्धिं अवगाहिदुं इच्छसि ॥ अतिमुग्धोऽसीदानो

१ राअवलं. H २ णीला उच्चमन्ता T H. ३ सहा M T H.

( 2 ) M T देवगदीए, H देवगदीए. ( 3 ) M अराअलोअं, T सअलराअलो-  
असहिअं, H सराअकं.

- त्वं योऽमात्यराक्षसेनाप्यनवगाहितपूर्वामार्यचाणक्यबुद्धिमवगाहितुमिच्छसि ॥  
 समृद्धार्थकः । वअस्स अमच्चरक्खसो दाणिं कर्हिं ॥ वयस्य अमात्य  
 ९ राक्षस इदानीं कुत्र ॥  
 सिद्धार्थकः । सो खु <sup>१</sup>तस्सि एव्व काले मलयकेदुकडआदो णिक्कमिअ  
 (4) उदंवअअणामहेण चरेण अणुसरीअन्तो इदं पाडलिउत्तं आअदो त्ति  
 १२ अज्जचाणक्कस्स णिवेदिदं ॥ स खलु तस्मिन्नेव काले मलयकेतुकटकाभि-  
 ष्काम्य ऋतंवदकनामधेयेन चरेणानुस्त्रियमाण इदं पाटलिपुत्रमागत इत्यार्यचाण-  
 क्यस्य निवेदितम् ॥  
 १५ समृद्धार्थकः । वअस्स तहा णाम अमच्चरक्खसो णन्दरज्जपचाणअणे  
 किदव्ववसाओ णिक्कमिअ संपदं अकिदत्थो कथं इमं उजेव पाडलिउत्तं  
 आअदो ॥ वयस्य तथा नामामात्यराक्षसो नन्दराज्यप्रत्यानयने कृतव्यवसायो  
 १८ निष्क्रम्य सांप्रतमकृतार्थः कथमिदमेव पाटलिपुत्रमागतः ॥  
 सिद्धार्थकः । वअस्य तक्केमि चन्दणदासस्स सिणेहेण त्ति ॥ वयस्य  
 तर्कयामि चन्दनदासस्य स्नेहेनेति ॥  
 २१ समृद्धार्थकः । वअस्य अध चन्दणदासस्स मोक्खं <sup>२</sup>पेक्खसि ॥  
 वयस्य अथ चन्दनदासस्य मोक्षं प्रेक्षसे ॥  
 सिद्धार्थकः । कुदो से अधण्णस्स मोक्खो । सो खु संपदं अज्जचाण-  
 २४ क्कस्स आणत्तीए दुवेहिं अहोहिं वज्झट्टाणं पवेसिअ वावाद्दइदव्वो ॥ कुतोऽ-  
 स्याधन्यस्य मोक्षः । स खलु सांप्रतमार्यचाणक्यस्याज्ञप्त्या द्वाभ्यामावाभ्यां वध्य-  
 स्थानं प्रवेश्य व्यापादयितव्यः ॥  
 २७ समृद्धार्थकः । ॥ सक्रोधम् ॥ किं अज्जचाणक्कस्स घादअजणो णत्थि जेण  
<sup>३</sup>अहो ईदिसे णिसंसे कम्मे णिओएदि ॥ किमार्यचाणक्यस्य घातकजो  
 नास्ति येनावामीदृशो नृशंसि कर्मणि नियोजयति ॥  
 ३० सिद्धार्थकः । वअस्स को जीवलोए जीविदुकामो अज्जचाणक्कस्स  
 आणत्तिं पडिऊलेदि । ता एहि । चण्डालवेसधारिणो भविअ चन्दण-  
 दासं वज्झट्टाणं णआम ॥ वयस्य को जीवलोके जीवितुकाम आर्यचाणक्य-  
 ३३ स्याज्ञतिं प्रतिकूलयति । तदेहि । चण्डालवेधधारिणौ भूत्वा चन्दनदासं  
 वध्यस्थानं नयावः ॥

॥ निष्क्रान्तौ ॥

३६

॥ इति प्रवेशकः ॥

१ तस्सि पलअको गहले वडमाणे M, तस्सि ( vl. तर्हि ) भअविलेले वत्तमाणे  
 T H. २ पेक्कामि M. T. ३ ईरिसेलु णिससेलु ( णिओएलु ) T H.  
 ( 4 ) M H उन्दुर, T उदुम्बर, उन्दुरु H ( B, M, N ), उदम्बर H ( L ).



ततः प्रविशति रज्जुहस्तः पुरुषः ।

पुरुषः ।

छग्गुणसंजोअदिद्धा उवाअपरिवाडिघडिदपासमुही ।

चाणक्कणीदिरज्जू 'रिउसंजमणुज्जआ जअदि ॥ ४ ॥

॥ परिक्रम्यावलोक्य च ॥ एसो सो अज्जचाणक्कस्स (५) उदंवअएण चरेण  
कहिदो पदेसो जहिं मए अज्जचाणक्काणत्तीए अमच्चरक्खसो पेक्खि-  
३ दव्वो ॥ विलोक्य ॥ कहं एसो खु अमच्चरक्खसो किदावगुण्ठणो इदो  
य्येव आअच्छदि । ता जाव इमेहिं जिण्णुज्जाणपाद्वेहिं अन्तरिदस-  
रीरो पेक्खामि कहिं आसणपरिगहं करेदि त्ति ॥ परिक्रम्य स्थितः ॥

६ षड्गुणसंयोगहटोमायपरिपाटिषटितपाशमुखी ।

चाणक्यनीतिरज्जू रिपुसंथमनोद्यता जयति ॥

एष स आर्यचाणक्याय ऋतंवदकेन चरेण कथितः प्रदेशो यत्र मयार्यचाणक्या-  
९ शप्त्यामात्यराक्षसः प्रेक्षितव्यः । . . . . । कथमेष खल्वमात्यराक्षसः कृतावगुण्ठन  
इत एवागच्छति । तद्यावदेभिर्जीर्णोद्यानपादपैरन्तरितशरीरः प्रेक्षे कुत्रासनपरिग्रहं  
करोतीति ।

१२ ततः प्रविशति यथानिर्दिष्टः सशस्त्रो राक्षसः ।

राक्षसः । ॥ सखम् ॥ कष्टं भोः कष्टम् ॥

उच्छिन्नाश्रयकातरेव कुलटा गोत्रान्तरं श्रीर्गता

तामेवानुगता गतानुगतिकास्त्यक्तानुरागाः प्रजाः ।

आप्तैरेष्यनवाप्तपौरुषफलैः कार्यस्य धूरुज्जिता

किं कुर्वन्वथ वोत्तमाङ्गरहितैर्नाङ्गैश्चिरं<sup>३</sup> स्थीयते ॥ ५ ॥

अपि च

पतिं त्यक्त्वा देवं भुवनपतिमुच्चैरभिजनं

गता शीघ्रेण श्रीर्घृषलमविनीतेव वृषली ।

स्थिरीभूता चास्मिन् किमिह करवाम स्थिरमपि

प्रयत्नं नो येषां विफल्यति दैवं द्विपदिव ॥ ६ ॥

१ संजमणुज्जुआ H. २ ° नागैश्चिरं M, अङ्गेरिव T. ३ छिद्रेण श्रीः M T., सा श्रीः शीघ्रं H.

( ५ ) M H उन्दुरएण, T उदुम्बरएण.

मया हि

देवे गते दिवमतीर्कितमृत्युयोगे

शैलेश्वरं समधिकृत्य कृतः प्रयत्नः ।

तस्मिन् हते तनयमस्य तथाप्यासिद्धि-

दैवं हि नन्दकुलशत्रुरसौ न विप्रः ॥ ७ ॥

अहो (6) मूढता मलयकेतोः । कुतः ।

यो नष्टानपि जीवनाशमधुना शुश्रूषते स्वामिन-

स्तेषां वैरिभिरक्षतः कथमसौ संधास्यते राक्षसः ।

एतावद्धि विवेकशून्यमनसा म्लेच्छेन नालोचितं

दैवेनोपहतस्य बुद्धिरथ वा सर्वं विपर्यस्यति ॥ ८ ॥

तदिदानीमपि तावदरातिहस्तगतो विनश्येन्न तु राक्षसश्चन्द्रगुप्तेन सह संदधीत । कुतः सकाममसत्यसंध इति परमयशो न शत्रु-  
३ वञ्चनापरिभूत इति ॥ समन्तादवलोक्य साक्षम् ॥ एतास्तावद् देवचङ्क्रमण-  
पवित्रीकृताः कुसुमपुरभूमयः ।

शार्ङ्गज्याकृष्टिमुक्तप्रशिथिलकविकाप्रमहेणात्र देशे

देवैनाकारि पूर्व प्रजविततुरगं बाणमोक्षश्रलेषु ।

अस्यामुद्यानराजौ स्थितमिह कथितं राजभिस्तैर्विनेत्थं

संप्रत्यालोक्यमानाः कुसुमपुरमुवो भूयसा दुःखयन्ति ॥ ९ ॥

तत् कनु गच्छामि मन्दभाग्यः ॥ विलोक्य ॥ भवतु । दृष्टमेतज्जीर्णो-  
द्यानम् । अत्र प्रविश्य कुतश्चिन्दनदासस्य प्रवृत्तिमुपलप्स्ये । अल-  
३ क्षितनिपाताः पुरुषाणां समविषमदशापरिणतयो भवन्ति । कुतः ।

पौरैरङ्गुलिभिर्नवेन्दुवदहं निर्दिश्यमानः शनै-

र्यो राजेव पुरा पुरान्निरगमं राज्ञां सहस्रैर्वृतः ।

भूयः संप्रति सोऽहमेव नगरे तत्रैव वन्द्यश्रमो

जीर्णोद्यानकमेष तस्कर इव त्रासाद्विशामि द्रुतम् ॥ १० ॥

१ अतद्विध in all but H (N). २ मलयकेतोः omitted T H. ३ बीज-  
नाशम् T. ४ पूर्व M. ५ कामम् M T H. ६ वरम् in all but T (M N).

७ वचन M. ८ देव(स्य)पादचङ्क्रमण(परिचय)पवित्रीकृततलाः M T H.

९ चित्रं M T H. १० वध्यैः समो H.

(6) Mss. have विवेकशून्यता म्लेच्छस्य in place of मूढता.

अथ वा येषां प्रसादादिदमासीत् त एव न सन्ति ॥ नाट्येन प्रविश्याव-  
 लोक्य च ॥ अहो जीर्णोद्यानस्यारमणीयता । अत्र हि  
 विपर्यस्तं सौधं कुलमिव महारम्भरचनं  
 सरः शुष्कं साधोर्हृदयमिव नाशेन <sup>१</sup>सुहृदाम् ।  
 फलैर्हीना वृक्षा विगुणविधियोगादिव नया-  
 स्तृणैश्छिन्ना भूमिर्मतिरिव कुनीतैरविदुषः ॥ ११ ॥

अपि चात्र

क्षताङ्गीनां तीक्ष्णैः परशुभिरुदग्रैः क्षितिरुहां  
 रुजा कूजन्तीनामविरतकपोतोपरुदितैः ।  
 स्वनिर्मोकच्छेदैः परिचितपरिक्षेशकृपया  
 श्वसन्तः शाखानां त्रणमिव निबध्नन्ति फणिनः ॥ १२ ॥

एते च तपस्विनः

अन्तः शरीरपरिशोषमुपानयन्तीं<sup>२</sup>

<sup>३</sup>कीटक्षतिं शुचमिवातिगुरुं वहन्तः ।

छायावियोगमलिना व्यसने निमग्ना

वृक्षाः श्मशानमुपगन्तुमिव प्रवृत्ताः ॥ १३ ॥

यावदस्मिन् विषमदशापरिणामसुलभे भिन्नशिलातले मुहूर्त-  
 मुपविशामि ॥ उपविश्याकर्ष्यं च ॥ अये किमयमाकस्मिकः ( 7 ) शब्दः

३ श्रूयते ।

<sup>४</sup>प्रमथच्छ्रोतृणां श्रुतिपथमसारं गुरुतया

बहुत्वात् प्रासादैः सपदि परिपीतोऽङ्गित इव ।

असौ नान्दीनादः पटुपटहशङ्खध्वनियुतो

दिशां द्रष्टुं दैर्घ्यं प्रसरति सकौतूहल इव ॥ १४ ॥

॥ विचिन्त्य ॥ ज्ञातम् । एष हि मलयकेतुसंयमनसंजातं राजकुलस्य ॥ इत्य-  
 धोक्ते सास्यम् ॥ <sup>५</sup>परितोषं पिशुनयति ॥ सन्नाष्पम् ॥ कष्टम् ।

१ सुहृदः M H. २ कुनीतैव विदुषः H. ३ उदग्ररुमभूतां H. ४ उदग्रयन्तः T,  
 उदीरयन्तः H, उपाश्रयन्तः M. ५ कीटक्षतिलुतिभिरस्मिबोद्धमन्तः T. ६ नान्दी-  
 नादः M T H. ७ प्रकुर्वन् M, प्रमृदन् T H. ८ मौर्यकुलस्य inserted M T H.  
 ( 7 ) M inserts here शङ्खपटहविमिश्रः, T पटुपटहशङ्खमिश्रः, H  
 शङ्खपटहमिश्रः.

श्रावितोऽस्मि श्रियं शत्रोरभिनीय च दर्शितः ।

अनुभावयितुं मन्ये यत्नः संप्रति मां विधेः ॥ १५ ॥

- पुरुषः । ॥ स्वगतम् ॥ आसीणो अअं । जाव अज्जचाणक्कादेसं संपादेमिः ॥  
राक्षसमपश्यन्निव तस्याप्रतो रज्जुपाशेनात्मानमुद्धन्नाति ॥ आसीनोऽयम् । याव-  
३ दार्यचाणक्यादेशं संपादयामि । . . ।  
राक्षसः । ॥ विलोक्य ॥ कथम् ॥ अयमात्मानमुद्धन्नाति । नूनमहमिव दुःखि-  
तस्तपस्वी । भवतु । पृच्छास्येनम् ॥ उपसृत्य ॥ भद्र किमिदमनुष्ठीयते ।  
६ पुरुषः । ॥ सवाष्पम् ॥ अज्ज जं पिअजणविणासदुक्खिदो अम्हारिसो  
मन्दभग्गो अणुचिट्ठदि ॥ आर्य यत् प्रियजनविनाशदुःखितोऽस्मादृशो  
मन्दभाग्योऽनुतिष्ठति ।  
९ राक्षसः । ॥ स्वगतम् ॥ प्रथममेव मया ज्ञातं नूनमहमिव दुःखितस्तप-  
स्वीति ॥ प्रकाशम् ॥ व्यसनसब्रह्मचारिन् यदि नातिगुह्यं नातिगुरु वा  
ततः श्रोतुमिच्छामि ।  
१२ पुरुषः । अज्ज णादिगुडं न्नादिगुरुअं वा । किं तु ण सक्कणोमि पिअव-  
अस्सविणासदुक्खिदो मरणस्स कालहरणं कादुं ॥ आर्य नातिगुह्यं नाति-  
गुरुअं वा । किं तु न शकनोमि प्रियवयस्यविनाशदुःखितो मरणस्य कालहरणं  
१५ कर्तुम् ।  
राक्षसः । ॥ निःश्वस्यात्मगतम् ॥ एते सुहृद्वयसनेषु परमुदासीनाः प्रत्यादि-  
शमामहे वयमनेन ॥ प्रकाशम् ॥ यदि नातिगुह्यं नातिगुरु वा श्रोतुमि-  
१८ च्छामि ।  
पुरुषः । अहो णिब्बन्धो अज्जस । ऐसो णिवेदेमि । अत्थि दाव एत्थ  
णअरे ( ४ ) सोवण्णअसेट्ठी जिणुदासो णाम ॥ अहो निषेन्ध आर्यस्य ।  
२१ एष निवेदयामि । अस्ति तावदत्र नगरे सौवर्णिकश्रेष्ठी जिणुदासो नाम ।  
राक्षसः । ॥ स्वगतम् ॥ अस्ति जिणुदासश्चन्दनदासस्य परमसुहृत् ।  
पुरुषः । सो मम पिअवअस्सो ॥ स मम प्रियवयस्यः ।  
२४ राक्षसः । ॥ सदर्षमात्मगतम् ॥ अये प्रियवयस्य इत्याह । संनिकृष्टः संबन्धः ।  
ज्ञास्यति चन्दनदासस्य वृत्तान्तम् ।

१ अनुवन्नाति H. २ पिअवअस्स M T H. ३ दुक्खिदहिअओ एत्तिअमेत्तं वि  
M T H. ४ का गदी inserted before this M. T. H.

( ४ ) H. ( B, K ) सोवण्णअ, H ( M ) सावण्णअ ; the rest have  
मणिआर.

पुरुषः । संपदं दीर्णजणविद्विष्णुविहवो जलणंःपवेसिदुकामो णअरादो  
 २७ णिक्कन्तो । अहं वि जाव तस्स असुणिद्व्वं ण सुणामि ताव अत्ताणं  
 उब्बन्धिअ वावाइइदुं इमं जिण्णुज्जाणं आअदो ॥ सांप्रतं दीनजनवितीर्ण-  
 विभवो ज्वलनं प्रवेष्टुकामो नगराभिर्गतः । अहमपि यावत् तस्याश्रोतव्यं न  
 ३० शृणोमि तावदात्मानमुद्धय व्यापादयितुमिदं जीर्णोद्यानमागतः ॥

राक्षसः । अग्निप्रवेशे सुहृदस्ते को हेतुः ।

किमौषधपथातिगैरुपहतो महाव्याधिभिः

३३ पुरुषः । ण हि ॥ न हि ॥

राक्षसः । किमभिविषकल्पया नरपतेर्निरस्तः क्रुधा ।

पुरुषः । एदं वि णत्थि । चन्दउत्तस्स जणवदे ण णिसंसा पडिबत्ती ॥

३६ एतदपि नास्ति । चन्द्रगुप्तस्य जनपदे न नृशंसा प्रतिपत्तिः ॥

राक्षसः । अलभ्यमनुरक्तवान् किमयमन्यनारीजनं

पुरुषः । ॥ कर्णो पिधाय ॥ सन्तं पावं । अभूमी खु एसो अविणअस्स ॥

३९ शान्तं पापम् । अभूमिः खल्वेषोऽविनयस्य ॥

राक्षसः ।

किमस्य भवतो यथा सुहृद एव नाशोऽवशः ॥ १६ ॥

पुरुषः । अज्ज अहं इं ॥ आर्यं अथ किम् ॥

राक्षसः । ॥ सावेगमात्तमगतम् ॥ चन्दनदासोऽस्य प्रियसुहृदिति तस्य विना-

३ शोऽस्य हुतभुक्प्रवेशहेतुरिति यत्सत्यमौकुलित इवास्मि सुहृत्पक्षपातिना  
 हृदयेन ॥ प्रकाशम् ॥ भद्र तस्यापि तव प्रियसुहृदः सुचरितं विस्तरेण  
 श्रोतुमिच्छामि ।

६ पुरुषः । अदोअवरं ण सकूणोमि मन्दभगो मरणस्स विग्घमुप्पादेदुं ॥

अतःपरं न शक्नोमि मन्दभाग्यो मरणस्य विघ्नमुत्पादयितुम् ॥

राक्षसः । भद्र श्रवणीयां कथां कथय ।

९ पुरुषः । का गदी । एसो खु णिवेदेमि । सुणोदु अज्जो ॥ का गतिः एष

खलु निवेदयामि । शृणोत्वार्यः ॥

१ दिआदिदिष्ण H. २ कथय किं नु नारी० T, किमुन चारुनारी० H. ३ सेडि-  
 जणस्स त्रिसेसदो चन्दनदासस्स । H. ४ °दासस्स T. ५ °सुहृत् तद्विनाश एवास्य  
 H. ६ चलितमेवास्ते युक्तपक्षपाताद्बृद्धयम् T. ७ सुहृदस्सलतया श्रोतव्यं H,  
 सुहृदस्सलतया मर्तव्ये श्यत्रासितस्य inserted after this.

- राक्षसः । भद्र अवहितोऽस्मि ।
- १२ पुरुषः । अत्थि एत्थ णअरे पुष्कचत्तरणिवासी' मणिआरसेट्ठी चन्द-  
णदासो णाम ॥ अस्यत्र नगरे पुष्पचत्वरनिवासी मणिआरश्रेष्ठी चन्दनदासो  
नाम ॥
- १५ राक्षसः । ॥ सविषादमात्मगतम् ॥ एतत् तदपावृतमस्मच्छोकद्वारं दैवेन ।  
हृदय स्थिरीभव । किमपि ते कष्टतरमार्कणनीयमस्ति ॥ प्रकाशम् ॥ भद्र  
श्रूयते मित्रवत्सलः स साधुः । किं तस्य ।
- १८ पुरुषः । सो एदस्स जिह्णुदासस्स पिअवअस्सो होदि ॥- स एतस्य जिष्णु-  
दासस्य प्रियसुहृद् भवति ॥-  
राक्षसः । तैतस्ततः ।
- २१ पुरुषः । तदो जिह्णुदासेण वअस्ससिणेहसरिसं अज्ज विण्णविदो चन्द-  
उत्तो ॥- ततो जिष्णुदासेन वयस्यस्नेहसदृशमद्य विशतश्चन्द्रगुप्तः ॥-  
राक्षसः । किमिति ।
- २४ पुरुषः । देव अत्थि मे ( १ ) पज्जत्तो अत्थो । तस्स विणिमएण  
मुञ्चिज्जटु मे पिअवअस्सो चन्दणदासो त्ति ॥ देव अस्ति मे पर्यातोऽर्थः ।  
तस्य विनिमयेन मुच्यतां मे पियवयस्यश्चन्दनदास इति ॥
- २७ राक्षसः । ॥ स्वगतम् ॥ साधु जिष्णुदास । दर्शितो मित्रस्नेहः ।  
पितृन् पुत्राः पुत्रान् परवदभिहिंसन्ति पितरो  
यदर्थं सौहार्दं सुहृदि च विमुञ्चन्ति सुहृदः ।  
(॥१०) परित्यक्तुं सद्यो व्यसननि वयस्ये व्यवसितः  
कृतार्थोऽसावर्थस्तव सति वणिक्त्वे सुवणिजः ॥ १७ ॥  
॥ प्रकाशम् ॥ ततस्तथाभिहितेन किं प्रतिपन्नं मौर्धेण ।  
पुरुषः । एवं भणिदेण चन्दउत्तेण पडिभिणिदो जिह्णुदासो । ण मए  
३ अत्थस्स कारणेण चन्दणदासो संजमिदो किंदु पच्छादिदो णेण अमच्च-

१ पुष्क...णिवासी omitted in all but H (M). २ अस्मच्छोकदीक्षाद्वारं  
T, मद्रिनाशदीक्षाप्रवेशद्वारं M. H. ३ स्वगतम् । (सः) अयमभ्यर्णः शोकवज्र-  
पातो हृदयस्य । in place of ततस्ततः in all but H (M). ४ व्यसनमिव  
सद्यो T, व्यसनसहितस्य H. ५ वणिक्त्वेऽपि वणिजः in all but H. (MN.)  
(१) Mss. read कुडुम्बभरणपज्जत्तो. (10) M प्रियं सद्यस्यक्तुम्,  
T प्रियं मोक्तुं तद्यो, H प्रियस्यार्थे योऽसौ.

रक्खसस्स घरअणो बहुसो वि जाचिदेण वि ण समप्पिदो त्ति । ता  
जदि तं समप्पेदि तदो अत्थि से मोक्खो । अण्णहा पाणहरो से  
६ दण्डो त्ति । एवं भणिअ वज्जट्टणं आणत्तो चन्दणदासो । तदो जाव  
वअस्सचन्दणदासस्स असुणिदब्बं ण सुणामि ताव जलणं पविसामि त्ति  
जिह्णुदासो णअरादो णिक्कन्तो ॥(11) एवं भणितेन चन्द्रगुप्तेन प्रतिभणितो

- १ जिष्णुदासः । न मयार्थस्य कारणेन चन्दनदासः संयमितः किंतु प्रच्छादि-  
तोऽनेनामात्यराक्षसस्य गृहजनो बहुशोऽपि याचितेनापि न समर्पित इति ।  
तद्यदि तं समर्पयति ततोऽस्त्यस्य मोक्षः । अन्यथा प्राणहरोऽस्य दण्ड इति ।  
१२ एवं भणित्वा वध्यस्थानमाज्ञतश्चन्दनदासः । ततो यावद् वयस्यचन्दनदासस्या-  
श्रोतव्यं न शृणोमि तावज्ज्वलनं प्रविशामीति जिष्णुदासो नगरान्निष्क्रान्तः ॥  
राक्षसः । न खलु व्यापादितश्चन्दनदासः ।

१५ पुरुषः । णं दाव । वावादीअदि । सो संपदं पुणो पुणो अमच्चरक्खसस्स  
घरअणं जाचीअदि । ण अ सो भित्तवच्छलदाए समप्पेदि । एदिणा कार-  
णेण होदि<sup>३</sup> से मरणस्स कालहरणं ॥ न तावत् । व्यापाद्यते । स सांप्रतं

१८ पुनः पुनरमात्यराक्षसस्य गृहजनं याच्यते । न च स मित्रवत्सलतथा समर्पयति ।  
एतेन कारणेन भवत्यस्य मरणस्य कालहरणम् ।

राक्षसः । ॥ सहर्षमात्मगतम् । साधु चन्दनदास ।

<sup>४</sup>शिविनेव समुद्रूतं शरणागततरक्षणात् ।

<sup>५</sup>निचीयते त्वया साधो यशोऽपि <sup>६</sup>सुहृदाविना ॥ १८ ॥

॥ प्रकाशम् ॥ भद्र गच्छेदानीं शीघ्रं जिष्णुदासं ज्वलनप्रवेशान्निवारय ।  
अहं चन्दनदासं मरणान्मोचयामि ।

३ पुरुषः । अहं केण उवाएण अज्जो चन्दणदासं मोचेदि ॥ अथ  
केनोपायेनार्थश्चन्दनदासं मरणान्मोचयति ।

१ त्ति omitted M T H. २ अज्ज दाव वावा० T, अज्ज ण दाव वावा० M H.

३ ण करेमि in place of होदि से T. ४ शिवेरेव M T H. ५ विचीयते M.

६ सुहृदा विना M T, सुहृदा मया H.

( 11 ) M T H add अहं वि जाव ( पिअवअस्सस्स ) जिह्णु ( जिह्णु )-  
दासस्स असुणिदब्बं ण सुणामि ताव उब्बन्धिअ अत्ताणअं वावादेमि त्ति जिष्णु-  
ज्जाणं आअदे ( म्हि ) । after this.

राक्षसः ।।। खड्गमाकृष्य ॥ नन्वनेन <sup>१</sup>व्यवसायसुहृदा ।

निर्लिशोऽयं <sup>२</sup>विगतजलद्व्योमसंकाशमूर्ति-

र्युद्धश्रद्धापुलकित इव प्राप्तसख्यः करेण ।

सत्त्वोत्कर्षात् समरनिकषे दृष्टसारः परैर्मे

<sup>३</sup>मित्रस्नेहाद्विवशमधुना साहसे मां नियुङ्क्ते ॥ १९ ॥

पुरुषः । अज्ज एवं सेट्टिचन्दणदासजीविदरक्खणणेण पिसुणिदा विसम-  
दसाविपाअपडिदा ण सक्कणोमि णिच्छिदपदं भणिदुं किं सुगिहिदणा-  
३ महेआ अमच्चरक्खसपादा तुह्मे त्ति । ता करेह मे पसादं संदेहणिण्ण-  
एण ॥ इति पादगोः पतति ॥ आर्थ एवं श्रेष्ठिचन्दनदासजीवितरक्षणेन पिशु-  
निता विषमदशाविपाकृपतिता न शक्नोमि निश्चितपदं भणितुं किं सुगृहीतनाम-  
६ धेया अमात्यराक्षसपादा यूयमिति । तस्मात् कुरुत मे प्रसादं संदेहनिर्णयेन ।  
राक्षसः । भद्र सोऽहमनुभूतभर्तृविनाशः सुहृद्विपत्तिहेतुरनार्यो दुर्गु-  
हीतनामधेयो यथार्थो राक्षसः ।

९ पुरुषः ।।। सधर्षं पुनः पादबोर्निपत्य ॥ हीमाणहे <sup>४</sup>किदत्थो ह्मि ॥ आश्चर्यम् ।  
कृतार्थोऽस्मि ।

राक्षसः । भद्र उत्तिष्ठ । कृतमिदानीं कालहरणेन । निवेद्यता जिष्णुदासाय

१२ यथैप राक्षसश्चन्दनदासं मरणान्मोचयति ॥ इति निर्लिशोऽयमित्यादि  
पठन्नाकृष्टखड्गं परिक्रामति ॥

पुरुषः । पसीदन्तु अमच्चपादा । अत्थि दाव एत्थ पढमं चन्दउत्तहदए-

१५ ण अज्जसअडदासस्स वहो आणत्तो । सो अ वज्झट्टुणादो केणवि अव-

हरिअ देसन्तरं अववाहिदो । तदो चन्दउत्तहदएण कीस एसो पमादो

किदो त्ति अज्जसअडदासे समुज्जलिदो कोववह्नी घादअजणणिहणेण

१८ णिन्वाविदो । तदोपहुदि घादआ जं कंवि गिहिदसत्थं अपुव्वं पुरिसं

पिट्ठदो वा अग्गदो वा पेक्खन्ति तदा अत्तणो जीविदं परिरक्खन्ता

अप्पत्ता (12) वि वज्झट्टाणं तुरिदं वज्झं वावादेन्ति । एवं गिहिदसत्थेहिं

२१ अमच्चपादेहिं गच्छन्तेहिं सेट्टिचन्दणदासस्स वहो तुवराइदो भविस्सदि ।

॥ निष्क्रान्तः ॥ प्रवीदन्वमात्यपादाः । अस्ति तावदत्र प्रथमं चन्द्रगुप्तहत्केनार्थ-

१ व्यवसाय(महा)सुहृदा निर्लिशेन । ( ननु ) पश्य M T, व्यसनसहायेन

निर्लिशेन H. २ सजल T. ३ मित्रलेहो विवशमथ वा H. ४ हीमाणहे दिड्डिआ

M T H.

( 12 ) Mss. have उजेव or एव्व instead of वि.



शकटदासस्य वध आज्ञतः । स च वध्यस्थानात् केनाप्यपहृत्य देशान्तरमपवाहितः ।  
 २४ ततश्चन्द्रगुप्तहत्केन कस्मादेष प्रमादः कृत इत्यर्थश्शकटदासे समुज्ज्वलितः कोप-  
 वह्निर्घातकजनानिधनेन निर्वापितः । ततःप्रभृति घातकौ यं कमपि गृहीतेश-  
 ख्मपूर्वं पुरुषं पृष्ठतो वाप्रतो वा प्रेक्षेते तदात्मनो जीवितं परिरक्षन्तावप्राप्तावपि  
 २७ वध्यस्थानं त्वरितं वध्यं व्यापादयतः । एवं गृहीतशस्त्रैरमात्यपादैर्गच्छद्भिः  
 श्रेष्ठिचन्दनदासस्य वधस्वरायितो भविष्यति ।...॥

राक्षसः । अहो दुर्बोधश्चाणक्यबटोर्नीतिमार्गः ।

यदि हि शकटो नीतः शत्रोर्मतेन ममान्तिकं

किमिति निहतस्तेन क्रोधाद्वधाधिकृतो जनः ।

अथ न कृतकं तादृग्लेख्यं कथं स विभावये—

दिति मम मातिस्तर्कारूढा न पश्यति निश्चयम् ॥ २० ॥

॥ विचिन्त्य ॥

नायं निखिंशकालः प्रथममिह कृते घातकाभ्यां ( 13 ) विघाते

नीतिः कालान्तरेण प्रकटयति फलं किं तथा कार्यमत्र ।

औदासीन्यं न युक्तं प्रियसुहृदि गते मत्कृते चातिघोरां

व्यापत्तिं ज्ञातमस्य स्वतनुमहमिमां निष्क्रयं कल्पयामि ॥ २१ ॥

॥ खड्गमुत्सृज्य निष्क्रान्तः ॥

॥ इति कपटपाशो नाम षष्ठोऽङ्कः ॥

— — —

१ स M. २ तादृक् कष्टं T. तादृग्लेखं M H. ३ मत्कृतामेव घोरां T.H.  
 ( 13 ) Mss. have घातकानाम्.

॥ ततः प्रविशति चण्डालो वज्रलोमा ॥

वज्रलोमा । ओशलथ अय्या ओशलथ । अवेध । हीमार्णहे ।  
यदि महह लिकुं शे प्पाणे विहवे कुलं कलत्तं अ ।  
ता पल्लिहलथ विशं विअ लायापश्छं शुदूलेण ॥ १ ॥

अवि अ

होदि पुल्लिशाश्श वाधी मलणं वा शेविदे अपश्छम्मि ।

लायापश्छे उण शेविदम्मि शअलं कुलं मलदि ॥ २ ॥

तं यदि ण पदिज्जथ ता पेस्कथ एदं लायापश्छक्कालिणं शेस्टिचन्दणदाशं  
वैज्जस्ताणं णीयमाणं ॥ आकाशे ॥ अय्या किं भणथ । अस्ति शे के वि  
३ मोःकोवाए त्ति । अस्ति अमच्चलः कशश्श घलयणं यदि शमपेदि ।  
॥ पुनराकाशे ॥ किं भणथ । एशे शलणागदवञ्चले अत्तणो यीविदमेत्तश्श  
कालणादो ईदिशं अकथ्यं ण कलिश्शदि त्ति । अय्या तेण हि अवधालेध  
६ शे अशुहं गदिं । किं दाणिं तुम्हाणं एत्थ पदीआलविआलेण ॥ अपसरत  
आर्या अपसरत । अपेत रे ।

यदीच्छथ राक्षितुं स्वान् प्राणान् विभवान् कुलं कलत्रं च ।

९

तत् परिहरत विषमिव राजापथं सुदूरेण ॥

अपि च ।

भसति पुरुषस्य व्याधिर्भरणं वा सेवितेऽपथ्ये ।

१२

राजापथ्ये पुनः सेविते सकलं कुलं त्रियते ॥

तं यदि न प्रतीय तत् प्रेक्षध्वमेतं राजापथ्यकारिणं श्रेष्ठिचन्दनदासं वध्यस्थानं  
नीयमानम् ।...। आर्याः किं भणथ । अस्त्यस्य कोऽपि मोक्षोपाय इति । आर्या

१५

अस्त्यमात्यराक्षसस्य गृहजनं यदि समर्पयति ।...। किं भणथ । एष शरणागतव-  
त्सल आत्मनो जीवितमात्रस्य कारणेनेदृशमकार्यं न करिष्यतीति । आर्याः तेन  
ह्यवधारयतास्याशुभां गतिम् । किमिदानीं युष्माकमत्र प्रतीकारविचारेण ।

१ after this T ( A P ) and H ( M L ) insert the verse

वय्येह लाभवच्छं ( vl. लाअद्वं ) विशं व पल्लिहलथ शव्ववशाणाइं ।  
एदेषु वट्टमाणे होदि जणे शलहाविणिवादे ॥ २ पल्लिहल्लेह विशं T. ३ शउत्तकलत्तं  
added here in all but H ( M K H ) ४ कुदो शे अषव्वश्श मोःके । एत्तं  
उण added here H ५ शुहगदि । एत्तिके दाणिं.....पदीआलविहवे T H.

१८ ॥ ततः प्रविशति चण्डालेन विस्ववक्त्रेणानुगतो वध्यवेशधारी शूलं स्कन्धेन वहन्  
कुटुम्बिन्या पुत्रेण चानुगम्यमानश्चन्दनदासः ॥

कुटुम्बिनी ॥ सवाष्पम् ॥ हृद्धी हृद्धी ।

अम्हारिसाण वि<sup>३</sup> कुले णिच्चं चारित्तभङ्गभीरुणं ।

चोरजणोचिदमरणं होइं त्ति णमो किदन्तस्स ॥ ३ ॥

अह वा ण णिसंसाणं उदासीणेषु इदरेसु वा विसेसो अत्थि । तह हि

मोत्तूण आमिसाइं मरणभएणं तिणेहिं जीअन्तं<sup>७</sup> ।

वाहाणं मुद्धहरिणं हन्तुं को णाम णिब्वन्धो ॥ ४ ॥

॥ समन्तादवलोक्य ॥ भो(१) जिह्नुदास कहं पडिवअणं वि ण मे पडिवज्जसि ।

अह वा दुल्लहा ते खु माणुसा जे एदस्सि काले दिट्ठिवहे चिट्ठन्ति ॥

३ हा धिक् हा धिक् ॥

अस्मादृशानामपि कुले नित्यं चारित्रभङ्गभीरुणां ।

चोरजनोचितं मरणं भवतीति नमः कृतान्ताय ॥

६ अथ वा न नृशंसानामुदासीनेष्वितरेषु वा विशेषोऽस्ति । तथा हि

मुक्त्वाभिषाणि मरणभयेन तृणैर्जीवन्तम् ।

व्याघ्रानां मुग्धहरिणं हन्तुं को नाम निर्बन्धः ॥

९ ... । भो जिष्णुदास कथं प्रतिवचनं न मे प्रतिपद्यसे । अथ वा दुर्लभास्ते खलु  
मानुषा य एतस्मिन् काले दृष्टिपथे तिष्ठन्ति ॥

चन्दनदासः । ॥सवाष्पम्॥ एदे अम्ह पिअवअस्सा (२) सरिरेहिं णिवट्टमाणा

परिवत्तिदसोअदीणवअणा वाहगरुआए दिट्ठीए मं अणुगच्छन्ति ॥ एतेऽ-

स्माकं प्रियवयस्या अश्रुपातमात्रेण कृतप्रतीकाराः शरीरैर्निर्वर्तमानाः परिवर्ति-

तशोकदीनवदना बाष्पगुरुकया दृष्टया मामनुगच्छन्ति ॥

१५ विस्ववक्त्रः । अय्या चन्दणदाशा आअदे शि वज्जस्ताणं । ता वि-  
शय्येहि घलयणं ॥ आर्यं चन्दनदास आगतोऽसि वध्यस्थानम् । तस्माद्वि-  
सर्जय गृहजनम् ॥

१ चन्द० T H. २ M T read the verse as prose. ३ वि कथं चारित्त०

M, वि णिच्चं चारित्त० T, वि जदो णिच्चं चारित्त० H. ४ जणाणं विअ M.

जणोचिदं T. ५ पत्तं M H. ६ णमो णमो M. ७ जीवन्ते H. ८ हरिणे H.

९ चन्द० omitted M H.

( 1 ) Mss. add पिअवअस्स. ( 2 ) Mss. insert असुपादमेत्तकेण

किदपदीआरा here.

- चन्दनदासः । अज्जे णिवत्तेहि संपदं सपुत्ता । ण जुत्तं खु अदो-  
वरं अणुगच्छिदुं ॥ आर्ये निवर्तस्व सांप्रतं सपुत्ता । न युक्तमतःपरमनुगन्तुम् ॥
- २१ कुटुम्बिनी । ॥ सवाष्पम् ॥ परलोअं पत्थिदो अज्जो ण देसन्तरं ॥<sup>१</sup> ता  
अकालो दाणिं एसो कुलवहूजणस्स णिवत्तिदुं ॥ परलोकं प्रस्थित आर्यो न  
देशान्तरम् । तस्मादकाल इदानीमेष कुलवधूजनस्य निवर्तितुम् ।
- २४ चन्दनदासः । अहं किं ववसिदं अज्जाए ॥ अथ किं व्यवसितमार्यथा ॥  
कुटुम्बिनी । भत्तुणो चलणे अणुगच्छन्तीए अप्पाणुग्गहो होदु त्ति ॥  
भर्तृश्रवणानुगच्छन्त्या आत्मानुग्रहो भवत्विति ॥
- २७ चन्दनदासः । अज्जे दुव्ववसिदं एदं । तुए अअं कुमारो असुणि-  
दलोअसंववहारो अणुगिह्दिद्वो ॥ आर्ये दुर्व्ववसितमेतत् । त्वयाथं  
कुमारोऽश्रुतलोकसंव्यवहारो बालोऽनुगृहीतव्यः ॥
- ३० कुटुम्बिनी । अणुगिह्दिदुं णं सैरण्णाओ कुलदेवदाओ । जाद  
पडसु अपच्छिमं पिदुणो पादेसु ॥ अनुगृह्णन्वेनं शरण्याः कुलदेवताः ।  
जात पतापश्चिमं पितुः पादयोः ॥
- ३३ पुत्रः ॥ पादयोर्नित्य ॥ तादं किं दाणिं मए तादाविरहिदेण अणुचिट्ठिद्वं ॥  
तात किमिदानीं मया ताताविरहितेनानुष्ठातव्यम् ।  
चन्दनदासः । पुत्त चाणक्कविरहिदे देसे वासिद्वं ॥ पुत्र चाणक्य-
- ३६ विरहिते देशे घस्तव्यम् ॥  
वित्त्वक्कः । अय्या चन्दणदाशा णिखादे शूले । ता शय्ये होहि ॥  
आर्यं चन्दनदास निखातः शूलः । तस्मात् सज्जो भव ।
- ३९ कुटुम्बिनी । अज्जा परित्ताअध परित्ताअध ॥ आर्याः परित्रायध्वं परि-  
त्रायध्वम् ॥  
चन्दनदासः । अज्जे किमत्थं आक्कन्दसि । सगं गदा सु ते देवा णन्दा
- ४२ जे दुक्खिदं जणं अणुकम्पन्ति ॥ अथ किममर्थमाक्रन्दसि । स्वर्गं गताः  
खलु ते देवा नन्दा ये दुःखितं जनमनुकम्पन्ते ॥

१ चन्द० । अज्जे अअं मित्तकज्जेण मे विणासो ण उण पुरिसदोसेण । ता अल  
विसादेण ॥ कुटु० । अज्ज जइ एव्वं inserted here T. २ कुलजणस्स T.  
३ होदुः त्ति omitted H. ४ पसण्णाओ (कुल)देवदाओ M T H. ५ अप-  
च्छिमस्स M, पच्छिमेसु T. ६ गदाणं दाव देवा दुक्खिदं T. ७ इत्थीजणं पइदिणं  
M, परिअणं T.

वज्रलोमा । अले बिल्ववत्ता गेहू चन्दनदाशं । शयं य्येव घल-  
४२ अणे गभिस्सदि ॥ अरे बिल्ववक्त्र गृहाण चन्दनदासं । स्वयमेव गृहजनो  
गमिष्यति ॥

बिल्ववक्त्रः । अले वज्रलोमा एषे गेहूामि ॥ अरे वज्रलोमन् एष  
४८ गृहामि ।

चन्दनदासः । भद्र मुहुत्तं चिट्टु जाव पुत्तअं परिस्सआमि ॥ पुत्रं  
परिष्वज्य मूर्ध्याधाय ॥ जाद अत्रस्सं भविद्वे विणासे भित्तकज्जं समु-  
५१ व्वहमाणो विणासं अणुभवेहि ॥ भद्र मुहूर्ते तिष्ठ यावत् पुत्रकं परिष्वजे ।  
..... । जात अवश्यं भवितव्ये विनाशे मित्रकार्यं समुद्रहन् विनाशमनुभव ॥  
पुत्रः । ताद किं एदं वि भणिद्वं । कुलधम्मो खु एसो अम्हाणं !

५४ तात किमेतदपि भणितव्यम् । कुलधर्मः खल्वेषोऽस्माकम् ।

वज्रलोमा । अले गेहू एदं ॥ अरे गृहाणैतम् ॥

॥ चण्डालौ गृह्णीतश्चन्दनदासम् ॥

५७ कुटुम्बिनी । ॥ सोरस्ताडम् ॥ अज्जा परित्ताअध परित्ताअध ॥ आर्याः परि-  
त्रायध्वं परित्रायध्वम् ॥

॥ प्रविश्यापटीक्षेणेण राक्षसः ॥ भवति न भेतव्यं न भेतव्यम् । भो भोः

६० शूलायतनौ ( ३ ) न खलु व्यापादयितव्यश्चन्दनदासः ।

येन स्वामिकुलं रिपोरिव कुलं दृष्टं विनश्यत् पुरा

मित्राणां व्यसने महोत्सव इव स्वस्थेन येन स्थितम् ।

आत्मा यस्य च वञ्चनापरिभवक्षेत्रीकृतोऽपि प्रिय-

स्तस्येयं मम मृत्युलोकपदवी वध्यस्नगाबध्यताम् ॥ ५ ॥

चन्दनदासः । विलोक्य सवाणम् । अमञ्च किं एदं-॥ अमात्य किमेतत्-।  
राक्षसः । त्वदीयसुचरितकैदेशस्यानुकरणम् ।

३ चन्दनदासः । सव्वं वि आआसं णिप्फलं करन्तेण तुए<sup>३</sup> किं  
अणुचिट्ठिदं ॥ सर्वमप्यायासं निष्फलं कुर्वता त्वया किमनुष्ठितम् ।

राक्षसः । सखे स्वार्थं एत्रानुष्ठितः ! कृतमुपालम्भेन । भद्र निवेद्यतां

६ दुरात्मने चाणक्याय-

१ कुलकर्मो M. H. २ वधाय वः परि० M T. ३ ण मे पिअं अणुचिट्ठिदं  
अमञ्चेण । M H. ४ एव हि जीवलोकः । M H.

( ३ ) M H सेनापते, T शूलायतनाः.

वज्रलोमा । किं त्ति ॥ किमिति ॥

राक्षसः ।

दुष्कालेऽपि कलावसज्जनरुचौ प्राणैः परं रक्षता

नीतं येन यशस्विनातिलयुतामौशीनरीयं यशः ।

बुद्धानामपि चेष्टितं सुचरितैः क्षिप्रं विशुद्धात्मना

पूजाहोऽपि स यत्कृते तव गतो बध्यत्वमेवोऽस्मि सः ॥ ६ ॥

वज्रलोमा । अले बिल्ववत्ता तुमं दाव शेस्टिचन्दनदाशं गेह्लिअ

एदशश मशागपादपश छायाए मुहुत्तं दाव चिष्ट याव हगे अय्यचाण-

३ ऋशश णिवेदेमि गिहिदे अमच्चलूकशे त्ति ॥ अरे बिल्ववक्त्र त्वं तावच्छे-

ष्टिचन्दनदासं गृहीत्वैतस्य श्मशानपादपस्य छायायां मुहूर्तं तिष्ठ यावदहमाय-

चाणक्याय निवेदयामि गृहीतोऽमात्यराक्षस इति ।

६ बिल्ववक्त्रः । अले वज्रलोमा एवं भोदु ॥ इति सपुत्रदारेण चन्दनदा-

सेन सह निष्क्रान्तः ॥ अरे वज्रलोमन् एवं भवतु ।.....॥

वज्रलोमा । एदु अमच्चे ॥ राक्षसेन सह परिक्रम्य ॥ के एत्थ दुवालिआणं ।

९ णिवेदेहि ( ४ ) दाव गन्दकुलशंभुण्णअशश ( ५ ) मोलिअकुलपडिस्टाव-

अस्स अय्यचाणकशश-॥ एत्त्वमात्यः ॥.....॥ कोऽत्र दौवारिकाणाम् ।

निवेदय तावन्नन्दकुलसंचूर्णकाय मौर्यकुलप्रतिष्ठापकायार्यचाणक्याय-

१२ राक्षसः । ॥ स्वगतम् ॥ एतदपि नाम श्रोतव्यम् ।

वज्रलोमा । एशो अय्यणीदिणिअलिद्वुद्धिविहवे<sup>१</sup> गिहिदे अमच्चलूकशे

त्ति ॥ एष आर्यनीतिनिगलितबुद्धिविभवो गृहीतोऽमात्यराक्षस इति ॥

१५ ॥ ततः प्रविशति जयनिकावृतशरीरो मुखमात्रदृश्यश्चाणक्यः ॥

चाणक्यः । भद्र

केनोत्तुङ्गशिखाकलापकपिलो बद्धः पटान्तेऽनलः

पाशैः केन सदागतेरगतिता सद्यः समापादिता ।

केनानेकपदानवासितसटः सिंहोऽर्पितः पञ्जरे

भीष्मः केन च नैकनक्रमकरो दोर्भ्यां प्रतीर्णोऽर्णवः ॥ ७ ॥

वज्रलोमा । णं णीदिणिउण्णबुद्धिणा अज्जेण ॥ ननु नीतिनिपुणबुद्धिनायेण ।

१ (णिअम) शंयमिद M T, णिअलशंयमिद M. २ पुलिशाआले M H, पलिसल T.

( ४ ) M H णिवेदेध, T णिवेदेह. ( ५ ) Mss. have शंभुण्णकुलिशशा.

[ १३ मुद्राराक्षसम् ]

- ३ चाणक्यः । मा मैवम् । नन्दकुलविद्वेषिणा देवेनेति वक्तव्यम् ।  
 राक्षसः । ॥ स्वगतम् ॥ अये अयं दुरात्मा—अथ वा—महात्मा कौटिल्यः  
 आकरः सर्वशास्त्राणां रत्नानामिव सागरः ।  
 गुणैर्न परितुष्यामो यस्य मत्सरिणो वयम् ॥ ८ ॥  
 चाणक्यः । ॥ विलोक्य सहर्षम् ॥ अयमसावमात्यराक्षसो येन महात्मना  
 गुरुभिः कल्पनाञ्छैर्दीर्घजागरहेतुभिः ।  
 चिरमायासिता सेना वृषलस्य मतिश्च मे ॥ ९ ॥  
 ॥ जयनिकामपनीयोपसृत्य च ॥ भो अमात्यराक्षस विष्णुगुप्तेऽभिवादयते ।  
 राक्षसः । ॥ स्वगतम् ॥ अमात्य इति लज्जाकरमिदानीं विशेषणम् ।  
 ३ ॥ प्रकाशम् ॥ भो विष्णुगुप्त न मां श्रपाकस्पर्शदूषितं स्पृष्टुमर्हसि ।  
 चाणक्यः । अमात्यराक्षस नैयं श्रपाकः । अयं खलु भवता दृष्टपूर्वः  
 सिद्धार्थको नाम राजपुरुषो येन व्याजसौहृदमुत्पाद्य तादृशं कपटलेख-  
 ६ मजानन्नेव ( ६ ) लेखितस्तपस्वी शकटदासः । योऽप्यसौ द्वितीयः स  
 समृद्धार्थको नाम राजपुरुष एव ।  
 राक्षसः । ॥ स्वगतम् ॥ दिष्ट्या शकटदासं प्रत्यपनीतो मे विकल्पः ।  
 ९ चाणक्यः ।— किं बहुना । एष संक्षेपः ।  
 एते भद्रभटादयः स च तथा लेखः स सिद्धार्थक —  
 स्तच्चालंकरणत्रयं स भवतो मित्रं भदन्तः किल ।  
 जीर्णोद्यानगतः स चार्तपुरुषः क्लेशः स च श्रेष्ठिनः  
 सर्वोऽयं वृषलस्य वीर भवता संयोगमिच्छोर्नयः ॥ १० ॥  
 तदयं वृषलस्त्वां द्रष्टुमागच्छति ।  
 राक्षसः । ॥ स्वगतम् ॥ का गतिः । एष पश्यामि ।

१ राक्ष० । स्वगतम् । omitted and the rest removed hence and inserted after राक्ष० । स्वगतम् । अमात्य इति लज्जाकरमिदानीं विशेषणम् further on H. २ चाण० omitted and the rest read in continuation of चाण० । मैवम् । नन्दकुलविद्वेषिण देवेनेति० which precedes H. ३ नेमौ चण्डालो । T. ४ राजपुरुषः । योऽप्यसौ द्वितीयः सोऽपि समिद्धार्थको नाम राजपुरुष एव । शकटदासोऽपि तपस्वी तं तादृशं लेखमजानन्नेव कपटलेखं मया लेखित इति T. ५ ये ते M, भूयाः T. ६ सर्वोऽसौ मम [ इत्यर्थोक्ते लज्जां नाटयति ] M H, सर्वं मे [ इत्यर्थोक्ते लज्जां नाटयति ] T; सर्वोऽयं वृषलस्य० H ( M ).

( 6 ) Mss. add मया here.

॥ ततः प्रविशति राजा विभवतश्च परिवारः ॥

राजा । ॥ स्वगतम् ॥ विनैव युद्धादार्येण जितं दुर्जयं परबलमिति लज्जित  
इवास्मि । मम हि

फलयोगमवाप्य सायकाना-

मनियोगेन विलक्षतां गतानाम् ।

स्वशुचैव भवत्यधोमुखानां

निजतूणीशयनव्रतप्रतिष्ठा ॥ ११ ॥

अथ वा

विगुणीकृतकार्मुकोऽपि जेतुं-

भुवि जेतव्यमसौ समर्थ एव ।

स्वपतोऽपि ममेव यस्य तन्त्रे

गुरवो जाप्रति कार्यजागरूकाः ॥ १२ ॥

॥ चाणक्यमुपसृत्य ॥ आर्यं चन्द्रगुप्तोऽभिवादयते ।

चाणक्यः । वृषल संपन्नास्ते सर्वा आशिषः । अयममात्यराक्षसः  
प्राप्तः । ( 7 )

३ राजा ॥ राक्षसमुपसृत्य ॥ आर्यं चन्द्रगुप्तोऽभिवादयते ।

राक्षसः । ॥ विलोक्य स्वगतम् ॥ अये अयं चन्द्रगुप्तो य एष

बाल एव हि लोकेऽस्मिन् संभावितमहोदयैः ।

क्रमेणारूढवान् राज्यं यूथैश्चर्यमिव द्विपः ॥ १३ ॥

॥ प्रकाशम् ॥ राजन् विजयस्व ।

राजा । आर्यं

जगतः किं न विजितं मयेति प्रविचिन्त्यताम् ।

गुरौ पाद्गुण्याचिन्तायामार्ये कार्येषु जाप्रति ॥ १४ ॥

१ विधियोगेन विपक्षतां T. २ न शुचैव T. ३ व्रतस्य निष्ठा, H व्रतं प्रतुष्ट्यै T.

४ राक्ष० । स्वगतम् । योजितोऽनेन संबन्धः । added before this M T

H, चाण० राजानमुपसृत्य । अयममात्यराक्षसः प्राप्तः । प्रणमैन्म् । super-

added T. ५ महोन्नतिः H. ६ त्वयि च M, कार्ये च H, चार्ये च T.

( 7 ) H has चाणक्यः । वृषल संपन्नास्ते सर्वाशिषः । तदभिवादयस्व तावदत्र-

भवन्तममात्यराक्षसम् । अयं ते पैतृकोऽमात्यमुख्यः । With this M

mostly agrees, adding राक्षसः आत्मगतम् । योजितोऽनेन संबन्धः । T

omits अयं ते पैतृकोऽमात्यमुख्यः, retains the speech added by

M, and superadds चाणक्यः । अयममात्यराक्षसः प्राप्तः । प्रणमैन्म् ।



राक्षसः । ॥ स्वगतम् ॥ स्पृशति मां भृत्यभावेन कौटिल्यशिष्यः । अथ वा  
विनय एवैष चन्द्रगुप्तस्य । मत्सरस्तु मे विपरीतं कल्पयति । सर्वथा  
३ स्थाने यशस्वी चाणक्यः । कुतः ।

द्रव्यं जिगीषुमधिगम्य जडात्मनोऽपि  
नेतुर्यशस्विनि पदे नियता प्रतिष्ठा ।  
अद्रव्यमेत्य तु विशुद्धनयोऽपि मन्त्री  
शीर्णाश्रयः पतति कूलजवृक्षवृत्त्या ॥ १५ ॥

चाणक्यः । अमात्यराक्षस अपीष्यते चन्दनदासस्य जीवितम् ।

राक्षसः । भो विष्णुगुप्त कः संदेहः ।

३ चाणक्यः । ( ४ ) यद्येवं ततो गृह्यतामिदं शस्त्रम् ।

राक्षसः । भो विष्णुगुप्त मा भवम् । अयोग्या वयमस्य विशेषतस्त्वया  
६ गृहीतस्य ग्रहणे ।

चाणक्यः । अमात्यराक्षस योग्योऽहमयोग्यो भवानिति कथमेतत् ।

अश्वैः सार्धमजस्रदत्तकविकैकाक्षामैरशून्यासनेः

स्नानाहारविहारपानशयनस्वेच्छासुखैर्वर्जितान् ।

माहात्म्यात् तव पौरुषस्य मातिमन् दृप्तारिदर्पच्छिदः

पश्यैतान् परिकल्पनाव्यतिकरप्रोच्छूनवंशान् गजान् ॥ १६ ॥

अथ वा किमनेन । न भवतः शस्त्रग्रहणमन्तरेण चन्दनदासस्य जीवितमस्ति ।

१ राक्षसश्चिन्तयति ॥ चाणक्यः ।

तपोवनं यामि विहाय मौर्यं त्वां चाधिकारे ह्यधिकृत्य मुख्यम् ।

त्वयि स्थिते वाक्पतिवत् सुबुद्धौ मुनक्तु गामिन्द्र इवैष चन्द्रः ॥

inserted after this H. २ °कविकैः T. ३ After this is  
inserted राक्षसः स्वगतम् ।

नन्दस्नेहगुणाः स्पृशन्ति हृदयं भृत्योऽस्मि तद्विद्विषां

ये सिक्ताः स्वयमेव वृद्धिमगमंदिच्छन्नास्त एव दुःमाः ।

शस्त्रं मितशरीररक्षणकृते व्यापारणीयं मया

कार्याणां गतयो विधेरपि नयन्त्याज्ञाकरत्वं चिरात् ॥

( vl. a कणाः, b पाणिपयसा छेद्याः c शरीरके च परुषं, d न यन्त्याज्ञा°, न  
यन्त्यालोचनागोचरम् ) M T.

( ४ ) M T H read अमात्यराक्षस अगृहीतशस्त्रेण भवता नानु(vl.अनु)-  
गृह्यते वृषल इत्यतः संदेहः । तथादि ( सत्यमेव ) चन्दनदासस्य जीवितमिष्यते,  
and H ( M ) has यदि चन्दनदासस्य जीवितमिष्यते instead of यद्यवेम्.

- ३ राक्षसः । भो विष्णुगुप्त प्रह्वोऽस्मि । नमः सर्वकार्यप्रतिपत्तिहेतवे  
सुहृत्स्नेहाय ।  
चाणक्यः ॥ सहर्षं शस्त्रमर्पयित्वा ॥ वृषल अमात्यराक्षसेन गृहीतशस्त्रेणानु-  
६ गृहीतो दिष्ट्या वर्धते भवान् ।  
राजा । आर्यप्रसाद एष चन्द्रगुप्तेनानुभूयते ।  
॥ प्रविश्य पुरुषः ॥ जेदु जेदु देवो । अज्ज एसो खु भद्दभड  
९ प्पमुहेहिं संजमिदो मलअकेदू पडिहारभूमिण उवट्टाविदो ॥ जयतु जयतु  
देवः । आर्य एण खलु भद्रभट्टप्रमुखेः संयामितो मलयकेतुः प्रतीहा  
रभूमावुपस्थापितः ।  
१२ चाणक्यः । भद्र निवेद्यताममात्यराक्षसाय । सोऽयमिदानीं जानीते ।  
राक्षसः । ॥ स्वगतम् ॥ कथं दासीकृत्य मामिदानीं विज्ञापनायां मुखरीक-  
रोति कौटिल्यः । का गतिः ॥ प्रकाशम् ॥ राजन् विदितमेवैतद् यथा  
१५ वयं मलयकेतौ कंचित् कालमुषिताः । तत् परिरक्ष्यन्तामस्य प्राणाः ।

॥ राजा चाणक्यमुखमवलोकयति ॥

- चाणक्यः । वृषल प्रतिमानयितव्योऽयममात्यराक्षसस्य प्रथमः प्रणयः ।  
१८ ॥ पुरुषं प्रति ॥ भद्र उच्यन्तां भद्रभट्टप्रमुखाः । अमात्यराक्षसेन विज्ञापितो  
देवश्चन्द्रगुप्तः प्रयच्छति मलयकेतवे पित्र्यं विषयम् । अतो गच्छन्तु  
भवन्तः सहानेन । प्रतिष्ठिते चास्मिन् पुनरागन्तव्यमिति ।  
२१ पुरुषः । जं देवो आणवेदि ॥ परिक्रामति ॥ यद् देव आज्ञापयति ।...॥  
चाणक्यः । भद्र तिष्ठ तावत् । अपरं चोच्यतां दुर्गपालो विजयपालः ।  
अमात्यराक्षसेन गृहीतशस्त्रेण सुप्रीतो देवश्चन्द्रगुप्तः समाज्ञापयति । एष  
२४ श्रेष्ठी चन्दनदासः पृथिव्यां सर्वनगरश्रेष्ठिपदमारोप्यताम् । अन्यच्च

१ After this is inserted the verse

मद्बुद्धिस्तव भाग्यानि राक्षसस्य पराक्रमः ।

कितयं यदि संयुक्तं भवेज्ज्यो महेश्वरः ॥ H ( M ).

२. जेदु अज्जो । in all but H (MN). ३ एवं सुणिअ अज्जो प्पमाणं added here M T H. ४ राजकार्यं करिष्यति M.

( १ ) हस्त्यश्वेन समं सर्वं मुच्यतामद्य बन्धनात् ।

अमात्ये राक्षसे तेन किमस्माकं प्रयोजनम् ॥ १७ ॥

पुरुषः । जं ( 10 ) देवो आणवेदि । निष्क्रान्तः ॥ यदार्थं आज्ञापयति...।

चाणक्यः । भो राजन् चन्द्रगुप्त भो अमात्य राक्षस उच्यतां किं वां

३ भूयः प्रियमुपकरोमि ।

राजा । किमतः परमपि प्रियमस्ति ।

राक्षसः । यद्यपरितोषपस्तदिदं भवतु ।

वाराहीमात्मयोनेस्तनुमवनविधावास्थितस्यानुरूपां

यस्य प्राग् दन्तकोटिं प्रलयपरिगता शिश्रिये भूतधात्री ।

म्लेच्छैरुद्देज्यमाना मुजयुगमधुना संश्रितौ राजमूर्तेः

स श्रीमद्बन्धुभृत्यश्चिरमवतु महीं पार्थिवोऽवन्तिवर्मा ॥ १८ ॥

॥ निष्क्रान्ताः सर्वे ॥

॥ इति संग्रहणं नाम सप्तमोऽङ्कः ॥

॥ समाप्तमिदं मुद्राराक्षसं नाम नाटकम् ॥

१ M T have after this राजा राक्षसेन समं मैत्री राज्ये चारोपिता वयम् । नन्दाश्वोन्मूलिताः सर्वे किं कर्तव्यमतः परम् ( vl. प्रियम् ) ॥; H gives this stanza, but omits the prose. It superadds राक्षसः आत्मगतम् । नन्दस्नेहः. २ चाणक्यः । तथापीदमस्तु H; M omits राक्षसः and reads the passage in continuation of the preceding speech. ३ प्राक् पोत्रकोटिं H. ४ पीवरं M H. ५ पार्थिवश्चन्द्रगुप्तः.

( १ ) In place of vii 17 H reads विना हस्त्यश्वं क्रियतां सर्व-बन्धनमोक्षः इति । अथ वा अमात्यराक्षसे नेतरि किं हस्त्यश्वेन प्रयोजनम् । तदिदानीम् विना बाह्वनपुरयेभ्यो मुच्यतां सर्वबन्धनम् । पूर्णप्रातिज्ञेन मया केवलं बध्यते शिखा ॥ With this M and T generally agree.

( 10 ) Mss. read अज्जो.

# MUDRĀRĀKSHASA OR THE SIGNET RING

## NOTES

### ACT 1

i.03 नान्द्यन्ते—A dramatical performance ( नाट्य ) had its prelude ( पूर्वरङ्ग ). Drama or नाटक, as an offspring of नाट्य, accepted the nine preliminaries of the prelude. They were, however, dropped one after another as time went on; and only नान्दी was retained. It consisted of a benedictory stanza pronounced by the manager of the prelude ( पूर्वरङ्गासूत्रधार ). On his retiring, the manager of the play ( नाटकसूत्रधार ) entered; and the play began with its prologue ( प्रस्तावना ). Latterly, the prelude was dispensed with altogether, when नान्दी, प्ररोचना &c. were made parts of the prologue. Much ingenuity is wasted on the interpretation of नान्द्यन्ते सूत्रधारः by later writers on dramaturgy and commentators of plays, showing a deplorable ignorance of the history of Sanskrit Drama. About नान्दी see the following verses:—यद्यज्यङ्गानि भूयोसि पूर्वरङ्गास्य नाटके । तथाप्यवश्यं कर्तव्या नान्दी विज्ञोपशान्तये ॥ आशावैचनसंयुक्ता स्तुतियस्मात् प्रयुज्यते । देवद्विज-  
नृपादीनां तस्मान्नान्दीति सा स्मृता ॥

सूत्रधारः i. e. नाटकसूत्रधारः, who is thus defined—नर्तनीयकथासूत्रं प्रथमं येन सूच्यते । रङ्गभूमिं समासाद्य सूत्रधारः स उच्यते ॥

i.1. धन्या केय—शिव is represented as supporting गौरी on the left thigh and carrying the river-goddess गङ्गा on the head. This is poetically construed into a source of Gauri's jealousy. विजया—She is one of the female friends and confidants of उमा; See शब्द-कल्पद्रुम. सुरसरित्—The holy गङ्गा flowed, of yore, in the heavenly region. To oblige भगीरथ who practised severe austerities to win her favour, she agreed to come down to the lower regions and absolve his forebears burnt to ashes by wrathful कपिल. शिव helped her in the descent and held her on his head where she has been ever since. At the earnest supplications भगीरथ, the god let loose a stream which followed him to the nether world. See रामा. I. The figure of speech ( अलंकार ) is वक्रोक्ति. The equivokes are based on the रुड and योगरुड signification of शशिकला and on the direct and indirect objectival relation implied in नारीं पृच्छामि. Cultured people,

of yore, took delight in वक्रोक्ति, प्रहेलिहा &c. *vile* का. सू. As an instance of the former may be cited Rat. V. P.

i.2. पादस्याविर्भवन्ती०—‘The term नृत्य denotes ‘rhythmical movements regulated by the marking of musical intervals and by time. Distinct therefrom is नृत्य or pantomime grounded on the externalisation of feelings.’ The dance here referred to is ताण्डव, for which see Nat. Sa. IV. The present participle अभिनयतः, like प्रयुञ्जानस्य further on, is used intrasitively. दोषणाम्—शिव, in the form of नटराज, is represented as having a thousand arms; so the word दोषन् is used in the plural number. ज्वलनकगमुच् दष्टि—The god शिव is three-eyed (त्र्यक्ष). The sun forms the right, and the moon the left eye. Between the two up in the forehead is the third eye. It is the eye of fire. This is here referred to. त्रिपुरविजयिन्—शिव, the conqueror of the three aerial cities of *asuras*. Worsted in fight by gods, the *asuras* repaired to मय, their architect who constructed for them aerial cities of gold, silver and iron respectively which could be invisible at will. Secure behind their walls they went about harrassing the three worlds. At the request of gods, शिव, specially improvised with a bow and an arrow of magic virtue, destroyed the three cities at one stroke with an igneous shaft; and with them perished the *asura* host. See Mb. VII, 203, 62–80. The figure of speech is स्वभावोक्ति. With the stanza cf. Rat. II. V. II 55–56.

The benedictory stanzas foreshadow the crooked policy of चाणक्य and his solicitude to save the life of राक्षस whom he wants to win over.

i.23. मुद्राराक्षसम्—मुद्रया संगृहीतो राक्षसो यस्मिन्. Some dissolve it as a कर्मधारय and then resort to लक्षणा. नाटकम्—It is thus defined:—नाटकं ख्यातवृत्तं स्यात् पञ्चपन्धिसमाश्रितम् । विलास इत्यादिगुणवद् युक्तं नानावि-  
भूतिभिः ॥ पञ्चाधिका दशपरास्तत्राङ्काः परिकीर्तिताः । एक एव भवेदङ्गीः शृङ्गारो वीर एव वा ॥ S. D. 6.

i.3. चायते.—On स्तम्बकारे adj. from स्तम्ब m., a sheaf of corn, cf. P. III. 224. स्तम्बशकृतीरेन्. There is a fusion ( संकर ) of अर्थान्तरन्यास and अप्रस्तुतप्रशंसा here.

i.31. तथावदिदानीं—What follows is a poetical device to introduce the principal character of the play. The manager and his wife translate themselves to पाटलिपुत्र of the time of चंद्रगुप्त *alias* चाणक्य. There is the town-talk of राक्षस seizing Chandra; and the manager’s wife is led by it to understand that there is to be the seizure of Chandra, the Moon by राक्षस, राहु, that is to

say, the eclipse of the Moon. The manager explains to his wife that राहु may seek to assail Chandra in full splendour, but there will be no eclipse. For the union of Budha saves Chandra. Indignant at the talk of the seizure of Chandra, that is, Chandragupta, चाणक्य enters and the play begins, the manager and his wife retiring.

संगतिकम्—Originally signifying the triad of नृत्य, गीत and वाद्य, the term comes to mean any one of the three by the process of लक्षणा, see Chaturakalinātha on S. R. i. i. 21. In the passage under notice it signifies 'acting,' as also in the prologues of Nag-Mal. &c. In M., i. 52., it means playing on musical instruments and in K. p. 201, l. 3, it denotes dancing.

i.4. गन्ध m. pl. aromatics; गन्ध m. sing. smell.

i.5. गुणवत्युपाय—For the six *gunas* or courses of action in dealing with an enemy see Ak.—संधिर्ना विग्रहो यानमासनं द्वैधमाश्रयः; and for the four *upāyas* or statesmanly tactics see Kam. 18.3 साम दानं च भेदश्च दण्डश्चेति चतुष्टयम्. The establishment of order or stability as opposed to disorder or anarchy is स्थिति. The triad of धर्म, अर्थ and काम is त्रिवर्ग. There is a fusion of श्लेष and रूपक.

i.56. उवधिमन्तिदा—The feeding of ब्राह्मण relates to the श्राद्ध ceremonial. Of all श्राद्ध seasons the eclipse day is the most meritorious; see V.P. राहोश्च दर्शने दत्तं श्राद्धमाचन्द्रतारकम् । गुणवत् सर्वकामीयं पितृणामुपतिष्ठति ॥ The scriptures enjoin that the श्राद्ध offering should be made just at the time when the Moon is in the *umbra*: see Ap. D. S. II, 7-18, 23-25. The offering on the eclipse day consists of money presents, uncooked food or rich sweetmeat (see पाकविशेष of the play).

i.57. उचरज्जदि किल चन्द्रो ति—This is the reading of H ( M ). Others insert भव before चन्द्रो which is rejected, because it cannot be construed with चन्द्र, meaning चन्द्रगुप्त, i.511. एवं खलु अरवासी—Here अर by pre-eminence denotes the city of पाटलिपुत्र, and the public report pertains to the designs of राक्षस against Chandragupta. For the use of नगर in the restricted sense see DHVS. स्थाने खलु कुसुमपुरस्यानन्धनगरसदृशी नगरमित्यविशेषप्राहिणी पृथिव्यां स्थिता कीर्तिः ॥

i.514. विप्रलब्धा is here used in the sense of *dehuled*. The manager's wife misunderstands what the people talk about. There

is no attempt on the part of any one to deceive her. So I drop केनापि of Mss.

i.6. क्रमः स०—See Bri S. 5, 17 and गर्ग quoted by Utpala thereon. For ग्रह in the sense of राहु see A. S. 601; see also R. II. 28. What बुधयोग is and how it averts the attack of राहु on the Moon, it is difficult to say. It is alluded to in Am. B. Bh. 1. 8. and in the Gujarati poet Premanand's D. H. 23. 3.

For a better understanding of the stanza I propose another explanation which aims at solving or cutting the knot. It is as under. 'Malignant Rahu (ग्रह), in concert with Ketu, now (*i. e.* in day time) seeks to assail by might Chandra (*i. e.* the moon) in full splendour. But the horizontal contact (योग) of the sign कन्या (*i. e.* Virgo) presided over by बुध (*i. e.* Mercury) saves the Moon (from the eclipse).' Here योग is loosely used in the sense of लग्न and बुधयोग in the sense of बुधस्वामिकलग्न *i. e.* कन्यालग्न, for which see *infra* iv. 176-8 notes. The mention of कन्यालग्न points to फाल्गुन as the month in which the events of Act I. take place. Taken in connection with the plot of the play the stanza is easy of interpretation. 'One cruel of purpose, that is, राक्षस, in concert with Malayaketu, seeks to assail Chandragupta strong (lit. perfect) in all the members of the body politic. But the agency (योग) of persons under the leadership of the wise one (बुध), that is चाणक्य, saves Chandragupta (from the assailment)'. In this suggestive sense बुधयोग stands for बुधस्वामिकयोग, that is, भद्रभटादियोग.

The term केलु denotes मलयकेतु whereof the initial member is dropped; compare भामा for सत्यभामा and दत्त for देवदत्त. The elision of the final member gives चन्द्र from चन्द्रगुप्त and शकट from शकटदास. Compare गुरु for शिवगुरु in S. S. G. 2. 21. The rule of syllabic elision confined to proper nouns in संस्कृत is extended to common nouns in प्राकृत and in modern Vernaculars of the संस्कृत stock; e. g. Pr. अजुओ D. N. I. 17., Sk. अयुक्पर्ण; Pr. छिण्णो D. N. III. 27; Sk. छिन्नचारित्र; Guj. मेनर, Pr. मयणसलाया D. N. VI 117; Guj. सीमन्त, Sk. सीमन्तोन्नयन. The term मण्डल is the collective designation of the seven members (अङ्ग or प्रकृति) of the body politic, which are given in the following verse :—स्वाम्यमात्यश्च राष्ट्रं च दुर्गं कोशो बलं सुहृत् । परस्परौपकारीर्दं समाङ्गं राज्यमुच्यते ॥ Kam. IV. I. When all the members are whole and strong the मण्डल is said to be संपूर्ण and the king is संपूर्णमण्डल; See काम. VIII 3 and उपाध्यायनिरपेक्षटीका thereon.

The verse कूरग्रहः स० is quoted in Vāgbhata's Kā. to illustrate the poet's proficiency in ज्योतिष. The figure of speech is श्लेष.

चन्द्रं संपूर्णमण्डलम्—is the reading of T (PE.) and H. Others give चन्द्रमसंपूर्णमण्डलम्. It remains to be seen whether this is to mean असंपूर्णमण्डलम् चन्द्रम् or पूर्णमण्डलं चन्द्रमसम्, taken with reference to Chandragupta. The former construction attributes weakness to Chandragupta, a statement which चाणक्य is sure to have resented. But there is no specific indication of it in his speech. The latter construction is admissible but not likely. For the name that is re-uttered is surely चन्द्र and not चन्द्रमस्. So the reading of the majority is rejected.

i.7. कौटिल्यः कुटिल—One of the ancestors of विष्णुगुप्त *alias* चाणक्य was कुटिल, after whom he is called कौटिल्य. For further information see the Introduction. The proper noun कौटिल्य m. should not be confounded with the abstract noun कौटिल्य n. meaning crookedness. मौयेन्दुः—Of Chandra (*i. e.* Chandragupta) the Maurya. सनामनः ( समानं नाम यस्य, तस्य ; बहुव्रीहिः )—of his name sake.

i.73. प्रस्तावना—The prologue or प्रस्तावना is meant to acquaint the audience with the author and the play, as also to introduce a character or characters of the play. Of the various modes of doing this, the one here used is the उद्घात्यक mode. One of the characters of the play from behind the stage, hearing what is said on the stage and interpreting it differently, enters, and the play begins, the manager having retired. In connection with this see the following verses of S. D. नटी विदूषको वापि पारिपार्थिक एव वा । सूत्रधारेण सहिताः संलापं यत्र कुर्वते । चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः । आमुखं तत् तु विशेषं नाग्ना प्रस्तावनापि सा ॥ पदानि खगतार्थानि तदर्थगतये नराः योजयन्ति पदैरन्धैः स उद्घात्यक उच्यते ॥

i. 74. ततः प्रविशति शिखां—Chanakya's touching the lock of hair on his head for a fresh vow and his defiant speech are suggestive of his pretended arrogance which is meant to lead to a public rupture with Chandragupta.

The manuscripts read मुक्तां शिखां परामृशन्. But the lock of hair must have been tied up on the fulfilment of the vow of extirpating the Nandas. So the hair could not be loose. I have accordingly dropped the word मुक्ताम् which has been interpolated in the stage direction,



i.8. बध्यमानां...क्रो वेच्छति शिखां मे—The present participle बध्यमाना implies a recent past action; see P. III. 3. 131. The interpolation of मुक्ताम् in the stage direction in mss. may be traced to बध्यमानाम् being taken to denote the present. The stanza नन्दकुलं is quoted in Alam. kau. as an instance of माकारूपक. I would read the stanza as follows—नन्दकुलकालभुजगस्य बहलकोपानलस्य धूमलताम् । अद्यापिनद्यामानां वध्यः क्रो वेच्छति शिखां मे, and make it परंपरितरूपक.

i.9. उल्लुङ्घयन् मम—There is a fusion (संकर) of उपमा and परंपरितरूपक here. The stanza contains the वह्निपतङ्ग maxim.

i.96. कार्याभियोग एव—चाणक्य says this to allay the fears of his pupil, observing the trepidations of the latter. i.913. प्रकाशीभवन्तम् is equivalent to प्रकाशीभूतम् ; see the note on बध्यमानाम् supra. i. 912-13 सोहम्...कृतः यस्य मम—The particle कृतः is here superfluous Cf. Nag.IV. अहो जगद्विपरितमस्य महासत्त्वस्य चेतः...कृतः...प्राणान्...एष साधुस्तुणमिव...यः परार्थं जहाति. The expletive character of कृतः in Sanskrit finds a parallel in the use of the Gujarati particle के in the following sentence :—कोइ नोकरी एवी नथी के जेमां माणस दरेक वात पेतानी मुनसफीथी करी शके. The particles कृतः and के, derived from किम्, introduce subordinate relative sentences in Sanskrit and Gujarati.

i.10. श्यामाकृत्याननेन्दुन्—The personification of दिश as अङ्गना or युवति is very common in संस्कृत literature. Here, however, we have the personification of युवति as दिश in consequence of the faces of the wives of the enemies being represented as so many Moons. The stanza contains the figures समस्तवस्तुविषयरूपक and परंपरितरूपक. It may be noted here that the use of the simile उल्लन इव वने is meaningless after the express identification of क्रोध and वह्नि. The stanza contains the दग्धेन्धनवह्नि maxim.

i.11. शोचन्तोऽवनतैः—The present indicative पश्यन्ति expresses a recent past action here; see P. III. 3. 131, वर्तमानसामीप्ये वर्तमानवद्वा. The figure of speech is पर्याय coupled with उपमा.

i.114. प्रतिज्ञाभर—Here भर signifies अतिशय. शस्त्रं धारयामि—चाणक्य continues to wield the sword (शस्त्र) which is the minister's badge of office, and does not retire to the penance forest only for the sake of Chandragupta.

I.12. समुत्साता नन्दा—There is the union (संसृष्टि) of उपमा

and यथासंख्य here. As हृदयरोग or हृद्दोग is one and not manifold and as उखात is more appropriately predicable of शख्य, I have preferred हृदयशख्याः to हृदयरोगाः in the text. शख्य in the sense of a barb is both masculine and neuter; see Ak. वा पुंसि शख्यं शङ्कुर्ना ॥

i.121. अथ वा अगृहीते—In the determined opposition of राक्षस who identified himself with the cause of his fallen master and waged war to death, the spirit of Nanda was still alive. Hence the statement किमुखातं नन्दंशख्य. In order to make the Maurya king secure, it was necessary to subdue the opposition of राक्षस and to win him over.

i.122. To make the passage correspond to the first two lines of the foregoing stanza I read चन्द्रगुप्ते लक्ष्याः instead of चंद्रगुप्त लक्ष्याः of Mss.

I. 125. तपोवनगतोऽपि घातितः—A penance forest was regarded as a sanctuary; see Ar. II 2. प्रदिष्टाभयस्थावरजङ्गमानि च ब्राह्मणेभ्यो ब्रह्मसोमारण्यानि तपोवनानि च तपस्विभ्यो गोत्रपरागि प्रथच्छेत्. Hence it was that Dushyanta had to give up the chase of the deer in S. i.

i.13. ऐश्वर्यादनपेत—For the कर्मप्रवचनीय construction तं गच्छन्त्यनु see P. I. 4. 90. The adjective निःसंग means disinterested or void of cupidity here; see Tr. S. रागपङ्क्तिं तु गृध्नुता. The figure of speech is काव्यलिङ्ग.

I. 14. अश्वेन च—Construe the latter half as follows:—भूतये समुद्रिताः प्रणाविक्रमभक्तयो येषां गुणाः ते नृपतेर्भृत्याः । इतरे संपत्सु चापत्सु च कलत्रम् ( इव ). A servant ( भूय ) is supported ( भ्रियते ) and he renders service. A wife ( भार्या ) has to be supported ( भरणीया ), but she does not serve. A servant who does not render service to his master is just in the category of wife ( कलत्र or भार्या ) to him. Compare P. Y. 1 सर्वं हि सैन्यमनुरागमृते कलत्रम् । The figure of speech is अमस्तुतप्रशंसा.

i.141. The sentence कथमसौ वृषलस्य साक्षिभ्यग्रहणेन सानुग्रहः स्यादिति occurs before i. 14. in Mss. It is there read in continuation of अत एवास्माकं त्वत्संग्रहणे यत्नः, on which it is made to depend. Such a construction is inadmissible in the passage under notice which is an apostrophe beginning with साधु and ending in i. 14 चापत्सु च ॥. So I restore the sentence to its right place just after i.14. नशयान्नात् सानुग्रहमास ; see काव्यालं. सू. V. 2. 12. नैकशब्दः सानुग्रहेति समासात्. Here we have an enumeration of the measures

taken by चाणक्य to counteract and mollify the hostility of राक्षस. i. 14<sup>3</sup> विषकन्या, विषकन्यका, विषमयी कन्या or विषाङ्गना, the poison-maid, was a beautiful damsel, whose system was charged with poison to such an extent that an intercourse with her was believed to cause death ; see Susr ; I. 5. विषकन्योपयोगाद्वा क्षगाउज्जहादसून् नरः. See also As S. Su. आजग्मविषसंयोगात् कन्या विषमयी कृता । स्पर्शाच्छ्वासादिभिर्हन्ति तस्यास्त्वेतत् परीक्षणम् ॥ तस्मस्तकस्य संस्पर्शान् भ्रूयते पुष्पपल्लवौ । शय्यायां मङ्कुर्गैर्वस्त्रे यूकाभिः स्नानवारिणा । जन्तुभिर्त्रियते ज्ञात्वा तामेव दूरतस्वजेत् ॥ She is different from her namesake of astrology, born under an inauspicious configuration of planets. She is also to be distinguished from योगनारी or योगाङ्गना of Dk., a very siren employed to poison an enemy secretly. Mr. Tawney directs the attention of the reader to the 11th tale in the *Gesta Romanorum*, where an Indian queen sends a poison-maid to Alexander the Great. Aristotle frustrates the stratagem; see Lau. i. 14<sup>6</sup> जनावशाद् m—an evil report among the people. i.14<sup>5</sup> अभिश्यक्त्रे—for demonstration, to demonstrate. i. 14<sup>7</sup> The clauses शक्यः खल्वेव...प्रमादुर्मिति are subordinate sentences showing cause depending on the principal sentence लोकप्रत्ययार्थम्... भागुरायगेनापवाहितः...मलयकेतुः । With शक्यः read in the first clause, we have to supply शक्यम् in the second to agree with अयतः which is neuter. i. 14<sup>10</sup> नानाऽप्यञ्जनाः—compare वैतालिकऽप्यञ्जनाः ii.23<sup>58</sup>. i. 14<sup>11</sup> प्रचारगतम्—all about their doings, movements. i. 14<sup>12</sup> कृतककृत्यता—the condition of seeming malcontents. There are four types of malcontents, क्रुद्धकृत्य, लुब्धकृत्य, भीतकृत्य, and अवमानितकृत्य, their grounds of disaffection being anger, cupidity, fear and indignity ; see Niti V. स्वामिदोषस्वदोषाभ्यामुपहतवृत्तयः क्रुद्धलुब्धभीतावमानितः कृत्याः १०॥६३॥; see also Kam. XVIII. 24. 26. and Ar. दण्डिन् speaks of them in Dk. The term is twice used by विशाखदत्त in the political signification; see Mu. ii. 76. and iv. 2. It occurs in Ram. II. 100. 69, H. V. XIV., 17. Yas. I pp. 400, ll. 4, as also in Susr• K. 1. 3. and As. S. Su. For the grounds of disaffection of भद्रभट and others see Mu. iii. 2417-31. सहोत्थायिन्—a companion in a war of revolution. i. 14<sup>13</sup> प्रधानपुरुष—a person of eminence; hence a high official.

The use of कृत्य m. a malcontent, being mostly confined to polity its meaning was early forgotten, which gave rise to

mislections in general literature. Thus in the passage **तेषु तेषु कृत्येषु प्रासरम् परोपजापाः**, of Dk. just alluded to, **कृत्येषु** has been changed to **अकृत्येषु** by some ignorant revisionist; and in the text before us **कृतककृत्य** has been corrupted to **कृतकृत्य**. Two more cases of syllabic elision occur in the play, one in act III, 197—**कामिदमिहोत्सवप्रतिषेधस्य किं फलमार्थः पश्यति**, and the other in act V, 922,—**एतेषामध्ये केचिद्रेः कोशाहस्तिभ्यामर्थिनः**, where we have to read **पश्यतीति** and **कोशाहस्तिकभ्याम्** respectively, as will be explained later. **कृतकृत्य** adj. would mean gratified, satisfied, whereas **कृत्य** m. means a dissatisfied person, a malcontent, and **कृतककृत्य** a seeming malcontent. It is true that **भद्रभट** and others had been raised to posts of eminence and gratified; but latterly they were turned into seeming malcontents by **चाणक्य** for political purposes as will appear in act III. I, therefore, read **कृतककृत्य. परिकल्पितावरणमङ्गला** of **वीरराव** in U. also presents a case of syllabic elision. It should be, as I understand, **परिकल्पितावरणमङ्गला**. For **अवतरणमङ्गल** or **अवतरणक** see K. p. 68, l. 16. The variants **परिकल्पितविमानावरणमङ्गला** and **परिकल्पितरावरणमङ्गला** lack the sense of **अवतरणक** and are to be rejected. i.1413 **तीक्ष्णरसदादीनाम्**—See Vai.—**रसाधानं विधाधानं तीक्ष्णमग्निघातकाः**। The term **तीक्ष्ण** occurs in Mv. V. and A. R. V. In the latter play **शूर्पणखा** is spoken of as **रसज्ञा**. i. 1414 **क्षितिपतिप्रत्यासन्न** m. a personal attendant of the king, a *hazuri*. i.1415 **औशनसी दण्डनीति**—the science of politics expounded by **उदानस्** or **शुक**. This sage is highly respected as a political thinker. He is last of the divine compilers of **नीति**; see Mb. XII. 59, 29, 80, 85. **कौटिल्य** makes obeisance to him and often refers to him in his **अर्थशास्त्र**. He recognised **दण्डनीति** only as **विद्या**, rejecting as independent sciences **त्रयी**, **वार्ता** and **आन्वीक्षिकी**, and advocated the policy of **मित्राणि**. His work is lost, the so-called **शुकनीति** being a modern fabrication. **चतुःषष्टयज्ञे ज्योतिःशास्त्रे**—according to **गर्गसंहिता** there are twenty-four principal themes and forty subordinate ones, together making up the sixty-four **अङ्गानि** of the science of heavenly bodies. i. 1419 **मनुष्ये भविष्यति** is equal to **अनुद्वाह्यते**. i. 1420 **अस्मत्तः** stands for **अस्माभिः**. The suffixes **त्सु**, **त्रा** and **त्र** afford early glimpses of the analytical

structure in the synthetical संस्कृत. i. 1420 प्रधानप्रकृति—the principal member of the body politic, that is to say, the king. प्रकृति is synonymous with अङ्ग a member of the body politic; see Ak.—स्वाम्यमात्य-सुहृत्कोशराष्ट्रदुर्गबलानि च । राज्याङ्गानि प्रकृतयः. Of these, the king is the chief; hence he is called प्रधानप्रकृति: see *infra*. प्रधानवैरम् III. 12. and उत्तमाङ्ग VI. 5. The term is used by भवभूति in माल. X—प्रधान-प्रकृतिकापेस्वेवं परिहृतः. i. 1421. In politics तन्त्र n. signifies internal administration; see नीति. V.—स्वमण्डलपालनाभियोगस्तन्त्रम् । उदास्ते—is passive, remains inactive, see Si. II 42. स्वयमभियोगदुःखैरसाधारणैरपाकृतं × × × राज्यं—In as much as there is no word answering to असाधारण in the succeeding stanza which is meant to bear out the statement under notice by the comparison of नरेन्द्राः and गजन्द्राः, I suspect that the text is somewhat corrupt. Under this impression I propose to read स्वयमभियोगदुःखैरसाधारणं × × × राज्यं [sovereignty not attended by (lit. not mingled with) the paines of personal exertion] which would be the negative counterpart of स्वयमाहत्य भुञ्जाना नरेन्द्राः compare S. IV. उत्कण्ठासाधारणं परितोषमनुभवामि.

I. 15. स्वयमाहत्य—Compare नीति. V.—का नाम निर्वृतिः स्वयमूहतुण-भोजिनो गजस्य. There is a fusion (संकर) of अप्रस्तुतप्रशंसा and तुल्ययोगिता. i. 151. यमपटिक—See Hch. p. 170,—प्रविशन्नेव च विपर्णावर्त्मनि कुतूहला-कुलबहुलबालकपरिवृतमूर्ध्वयष्टिविष्कम्भवितते वामहस्तवार्तिनि भीषणमहिषारूढप्रेत-नाथसनार्थे चित्रवति पटे परलोकाव्यतिकरमितरकरकलितेन शरकाण्डेन कथयन्तं यम-पटिकं ददर्श । The instrumental यमपटेन denotes साहचर्य. With यमपट compare कामपट, काद. p. 316, l. 8.

I. 16. पणमह जमस्स—The term जमस्स, coming from यम् P. 1. is suggestive of the all-subduing power of the God of death; and the diminutive देवगृहि, derived from देव with the suffix क, implies a sort of contempt of other gods. तडफडन्तं—see D. N. V. 59.—तडफडिअं परिचलिआमि and compare Gujarati तडफड or तरफड. The form देवगृहि reminds us of Vedic. देवेभिः. The stanza has a hidden meaning ( वस्तु-श्वनि ). The speaker says by implication:—“Ye adherents of the Nandas ! Make your homage to all-subduing चाणक्य. Of what avail are others ? He punishes with death all those who profess devotion to others, their souls trembling in mortal agony.” The stanza serves as a premonition ( पताकास्थानक ), as it shadows forth the execution of शकटदास and the arrest of चंदनदास.

I. 17. जीविअब्बं—Livelihood. The stanza by implication ( वस्तु-श्वनि ) points out the advantages of winning the good graces of

चाणक्य by loyalty ( भक्ति ). विसमाओ is the double masculine ablative singular formed from the ablative singular विसमा ( Sk. विषमात् ) by the addition of the suffix ओ ( Sk. तस् ) with a view to distinguish it from the nominative plural विसमा ( Sk. विषमाः ). On the shortening of the long vowel ई of गृहीत in प्राकृत see. Hai. V. VIII, I. 101—पानीयादिवित्. The stanza contains the figure अर्थान्तरन्यास. Coupled with it there is काव्यलिङ्ग in the first half and व्याघात in the second. i. 17<sup>0</sup> जाव एद्...गाआमि । see Hch. p. 52 :—यमपटिका इवाम्बरे चित्रमालिखन्त्युद्गीतकाः i. 17<sup>10</sup> सुगृहीतनाम्नः—See Tr. S.—अथ यः प्रातः स्मर्यते शुभकाम्यया । स सुगृहीतामा स्यात् ; see also Jagaddhara on Mal. I. सुगृहीतं शोभनोच्चारणं बलिर्कणीदिवन्मङ्गल्यं नाम यस्य. i. 17<sup>11</sup> अत्तगो केरअस्स मह धम्मभादुणो घरं होदि—The speaker means to say that since चाणक्य was not a disbelieving Baudhdha or Jain but a devout follower of the orthodox faith, he would be glad to hear his religious discourses. This is, of course, a pretext of the spy in disguise to get admission. धर्मभ्राता ( धर्मेण भ्राता ) is a सुसुसमास. केर or केरअ is a Pr. postposition expressing possessive relation; see Hai. V. VIII. 2.147—इदमर्थस्य केरः । It is related to Sk. ईय and कीय. Though originally a derivative suffix, it is used as a separate word and the noun or pronoun of which it forms a possessive adjunct is put in the genitive case; see Mal. VII, तस्स य्येव केरअस्स अतगो सररीरस्स. In the same way the suffix तण derived from the Sk. secondary suffix तन is turned into a possessive adjunct governing the genitive case in the अपभ्रंश; see Hai. V. VIII. 4.422.—संबन्धिनः केरतणो. i. 17<sup>16</sup> ण सव्वो सव्वं जाणादि—see Mb. III. 72.4.—सर्वः सर्वं न जानाति सर्वेशो नास्ति कश्चन । नैकत्र परिनिष्ठास्ति ज्ञानस्य पुरुषे क्वचित् ॥ If the speaker be quoting a portion of this stanza, the text should read सव्वो सव्वं ण जाणादि. We shall have to note such transpositions later on. i. 17<sup>20</sup> सर्वज्ञतामुपाध्यायस्य see *infra* act VII; 8,—आकरः सर्वशास्त्राणां०. i. 17<sup>22</sup> कास चन्दो अगभिःपेदो—The question ostensibly partakes of the nature of an enigma, to which the reply is कमलाग. What the speaker insinuates is noted below in the comment on कमलाग मग०. कास चन्दो अगभिःपेदो—A glance at the next speech of the spy and the speech of चाणक्य that succeeds shows that the dislike or hatred referred to is not confined to one person. I, therefore, read कास (Sk. केशाम्) instead of कस्स (Sk. कस्य), for which see Hai. V. VIII. 3. 63. i. 17<sup>26</sup> तुमं दाव एत्तिअं जाणासि—The present indicative जाणासि here stands for the potential or imperative as does हरन्ति for हरन्तु in Si. IV. 66.

i. 18. कमलाण मण०—The speaker insinuates that there are persons in Pushpapura who outwardly affect loyalty, but inwardly hatch treason. The stanza contains the figure अप्रस्तुतप्रशंसा. रूवाहिन्यो—In the प्रकृत हि, तो and हिन्यो are ablative terminations serving for the singular and the plural alike. Of these हि bears an affinity to भ्यम् and ह्यम् surviving in युष्मभ्यम्, अस्मभ्यम्, तुभ्यम् and मद्यम्; and through भ्यम् and ह्यम् it is related to भ्याम्, भ्यस् and भिस्. The Sk. भ्यम् and ह्यम् and the Pr. हि do not distinguish singular from the plural. तो, too, which is derived from Sk. तस्, makes no distinction of number as it is not originally a case termination. हिन्यो presents a combination of हि and तो as सुन्यो does of सु and तो. The superaddition of तो helps to avoid the confusion of the instrumental plural रूवाहि and the ablative singular रूवाहि. The nasal in हिन्यो and सुन्यो compensates for the loss of the first member of the conjunct तो. i. 18<sup>13</sup> प्रकृतिचित्तपरिज्ञाने—Here प्रकृति denotes citizens; see Med.—प्रकृतिर्गुणसात्ये स्यादमात्यादिस्वभावयोः । योनौ लिङ्गे पौरवर्गे i. 18. The phrase अथ किम् implies अङ्गीकार; see Ha. 266. i. 18<sup>10</sup> अथि एथ्य गअरे—Here अथि (Sk. अस्ति) is an expletive. It is used as an introductory particle. In i. 18<sup>19</sup> किं दु उग the particle उग also is an expletive. i. 18<sup>21</sup> चन्द्रसि-रिणो is equal to श्रीचन्द्रस्य, that is, श्रामितश्चन्द्रस्य in संस्कृत. The inversion is warranted by the oft-quoted rule—प्राकृते लिङ्गवचनमतन्वं पूर्वनिपातानियमश्च. i. 18<sup>35</sup> समावेशिता literally means *causal to be enjoyed*; compare संविद्. i. 18<sup>40</sup>, कायस्थ इति लब्धी मात्रा—The term मात्रा here and in महामात्र signifies ‘dignity’. कायस्थ, therefore, does not denote the caste, but signifies a *scribe* or *clerk* in the passage before us. i. 18<sup>44</sup> मणिकार—a pearl merchant; see K. K. II 113, रत्नावलीं जह्वरा जनयन्ति किन्तु संस्कारमल मणिकारगणः करोति । श्रेष्ठो ( श्रेष्ठं धनादिकमस्यस्य )—a rich man, a wealthy head of a guild. In place of जस्स गेहे of mss. I read जस्सि (Sk. यस्मिन्) in the text corresponding to अनात्मसदशे and चन्दनदासे in the next speech. See also Mk. I—पुरिसेसु णासा णिक्खिवीअन्ति ण उण गेहेसु. न्यासीकृत्य ( अन्यासं न्यासं कृत्वा i. e. न्यासमिव समर्थ )—note the form. The terms बद्धपक्षपात, प्रियवयस्य and सुदुत्तम mark and differentiate the degree of intimacy of राक्षस with जीवसिद्धि, शकटदास and चन्दनदास respectively. i. 18<sup>54</sup> प्रगथ—attachment; प्रगथिन्—having attachment, attached; hence ननु वक्तव्यं राक्षस एवास्मदङ्गुलिप्रणयी संवृत्तः— I here have राक्षस attached to my finger, so to say; that is, राक्षस will now seek me, he will, of himself, fall into my clutches. Compare Ku. V. 11—कृतोऽक्षसूत्रप्रणयो तथा करः and Amaru. 54, गृहाणेमं मुग्धे नय च निजकण्ठप्रणयिताम्. चाणक्य means to say that the acquisition of

the ring of राक्षस paves his way to bring about his surrender. In an instant he here forms, in his mind, the entire plan of severing राक्षस from मलयकेतु and securing him, which is detailed in the last three acts of the play. विस्तर meaning detailed description, should be distinguished from विस्तार signifying expanse; see P. III. 3. 33. 57. and Ak. विस्तारो...व्यासः स च शब्दस्य विस्तरः i. 1871-72 mss add here पणामणिहुदा कुलवहु विभ. To me the portion appears spurious. The florid style ill suits the character of the secret agent. So I omit it. i. 1874 पञ्चवरिसदेसीओ—nearly five years of age; see P. V. 3. 67—ईषदसमासौ कल्पदेश्यदेशीयरः. अववरक m. an apartment. See Sam. S. XVIII, 24, अल्पाल्पास्तु चतुष्कुड्या ये तेऽपवरका मताः. From it is derived ओरडो in गुजराती. The causal दापित stands for the primary दत्त. i. 1882 अस्यानुरूपं फलम्—an adequate reward of this, that is, employment in a more important secret mission. i. 1892 गृहीतो जयशब्दः—The customary salutation जेदु अज्जो is hailed by चाणक्य as an auspicious utterance presaging his triumph. i. 18109 वृषलाद् भूषणानि प्रतिगृह्य—चाणक्य directs विश्वावसु and his brothers to see him on their way back; for the scheming king-maker wants to trump the ornaments through the first named on राक्षस without his knowing that they were of Parvataka. In the latter part of the fictitious letter which is fathered on राक्षस these ornaments are described as presents from Chandragupta to राक्षस. i. 18111 उत्तरोऽयं लेखार्थः—The fictitious letter is given in act. V. 917-25 *infra*;

i. 19. कौल्लतः—The king of कुल्लत modern Kulu. The kingdom is on the right bank of the Sutlej, south east of काश्मीर and north-east of the जालंदर Doab. It was a flourishing state in the 7th and 8th centuries. It is mentioned by वराहमिहिर, बाण and Yuan-Chwang. मलयनरपतिः सिंहनादः—The territory ruled by सिंहनाद ( मलयजनपद ) lay in the हिमालय between the Rapti and the Gandaki. Its situation is roughly indicated by modern Malebhum in नेपाल. The hillstate of Malayaketu was bounded on the east by मलयदेश, on the south by कुल्लत and on the west by काश्मीर. The fictitious letter of the fifth act proposes the partition of the kingdom of Malayaketu by these three states. They must, therefore, be conterminous with it. It is to be presumed that the father of Malayaketu was called पर्वतक, पर्वतेश्वर or शैलेश्वर from his having ruled over पर्वतदेश. वराहमिहिर mentions the Pārvaṭīyas in his Bri. S. The fact of the king of the Pārvaṭīyas being designated मलयकेतु with which the reader is requested to compare विन्ध्यकेतु of Priy. D. induces me to suppose that the Pārvaṭīyas were



an offshoot of the Himalayan Malayas. पारसीकाधिराजः—The पारसीक country is Persia. It is mentioned by बाण in Hch. VII—जहूलीय एवा-  
न्तरं तुषारगिरिगन्धमादनयोरुसाहिनः, किंकुस्तुरुकविषयः, प्रादेशः पारसीकदेशः,  
शशापदं शकस्थानम्. चित्रगुप्तः प्रमार्ष्टु—चाणक्य means that Chitrugupta  
should not thenceforth be anxious about the five Mlechchha kings;  
for he would speed them off to the realm of यम even before the  
expiration of their full term of life. The sentence refers to their  
untimely and grueful end described in act V. चित्रगुप्त is the account-  
ant of यम. It is his duty to see that no one exceeds the lease of life  
granted to him or her. *Vile*. स्थलबिलजलान्तरालविहारिणां प्राणिनामघ्रापि  
चित्रगुप्तेनापरिमृष्टमानत्वादानासादितार्हिसः—Yas. II. 221, 114-6. The figure  
of speech in the last line of the stanza is काव्यलिङ्ग. i. 19<sup>1</sup> सर्वमनभिव्य-  
क्तमेवास्ताम्—चाणक्य changes his mind, as he wants to get the letter  
written by शकटदास. i. 19<sup>3</sup>. प्रयत्नलिखितानि—inscribed with effort.  
अस्फुट—not graceful. In ancient times there was oral teaching and  
every thing was learnt by rote. Pundits knew how to write; but their  
writing lacked grace and ease. After अस्फुटानि the conjunctive par-  
ticle च is understood. वत्स श्रोत्रियाक्षराणि०—here and अहो दर्शनीयान्यक्ष-  
राणि—*infra* are meant to allay the suspicions of the pupil as to why  
चाणक्य got the letter written by another person. i. 19<sup>4</sup>. केनापि stands  
for the correspondent, कस्यापि for the addressee and स्वयम् for the  
carrier, that is सिद्धार्थक in the present case. किमपि refers to the oral  
clue. वाच्यम् is the passive potential participle of the causal of वच्.  
i. 19<sup>5</sup>. The suppression of the name of चाणक्य as the author of the  
letter to be written and the specific mention of सिद्धार्थक as its car-  
rier are meant to hoodwink शकटदास. बाह्यनामन्—the address on the  
outer side of a letter, superscription. i. 19<sup>12</sup> मुदय—As regards the  
practice of stamping letters with red chalk (धातुद्व) and such  
other material, see P.C. VIII. 34. i. 19<sup>13</sup>. Mss omit तथा करोति and  
read i. 19<sup>25</sup>.<sup>33</sup> in continuation of the speech. Under this arrange-  
ment the order of the rescue of शकटदास comes first and then there  
is the order of his impalement. That is, as they say, putting the cart  
before the horse. The order of impalement should have precedence  
over the order of rescue. I accordingly restore the textual sequence  
by rearranging the parts. i. 19<sup>16</sup> कालपाशिको दण्डपाशिकः—The term  
दण्डपाशिकः ( दण्डपाशो प्रहरणे अस्य, see P. IV. 4. 57. ) denotes the head  
of the metropolitan police. It occurs in Bri. Kath. I. 2. 139. The word  
is also written दाण्डपाशिक. In Panch. II. 2. it is mis-spelt दण्डपाशक  
and in Bri. Kath. I. 19.83.95.138.141.185. दण्डवासिक, The name pro-

per, of the officer here is कालपाशिक for he is inexorable like Yama whose weapon is कालपाश. The reading कालपाशिको दण्डपाशिकश्च is palpably wrong. i. 19<sup>22</sup> अस्मच्छरीरम्—The first personal pronoun stands for चन्द्रगुप्त. i. 19<sup>29</sup> भयसंज्ञां ग्राहयितव्याः—should be made to experience the sense of fear. The fright and flight of the executioners implies an armed assault. So I insert त्वया गृहीतशस्त्रेण before and भय after सरोषे eliminating दक्षिणाक्षिसंकोच which I take to be spurious. In support of the emendation see VI 19<sup>18</sup> *infra*. भयापदेश—manifestation of fear. Before this Mss add गृहीतसंज्ञेषु which is pleonistic. I drop it. i. 19<sup>35</sup> अज्ज गहोदो—This incomplete utterance of शकटदास. coming after the speech अपि नाम दुरात्मा राक्षसो गृह्येत of चाणक्य is construed by the latter as prophetic. It is an auspicious augury; and चाणक्य rejoices at it.

i. 20 चाणक्यमि अकरुणे—The locative. चाणक्यमि stands for the instrumental; compare, भावे घण्णे पुण्णे ति मं भणादि । किं ह्यो दाशवके कोऽटके कुम्भके वा । Mk. VIII, where घण्णे does the the office of घण्णेण; see Hai. V. VIII 3. 135, द्वितीयातृतीययोः सप्तमी. The Sk. pronominal case ending स्मिन् appears in Pr. as म्मि, स्सि ( Jain Pr. सि or ँसि ) and हिं. Of these स्सि and हिं are applied to pronouns and स्मि to nouns and pronouns alike. The stanza contains the figure अप्रस्तुतप्रशंसा. i. 20<sup>15</sup> The mss. read किं ण जाणादि अज्जो. The interrogative construction is somewhat inappropriate in the mouth of the honey-tongued pearl merchant. I, therefore, read णं जाणादि अज्जो. i. 20<sup>16</sup> परिहवादो वि महन्तं—the positive महन्तं stands for the comparative. i. 20<sup>19</sup>. उचितमेवेदमस्म०—The pronoun इदम् stands for the seat offered ( आसनम् ). There is a sly reference here to the close intimacy of the pearl merchant with the minister राक्षस. i. 20<sup>3</sup> अपि प्रचीयन्ते—This is the customary greeting to a tradesman; see अनष्टं वैश्यम्. Ap. D. S. I. 4.14,18. The speeches अपि प्रचीयन्ते and अहं ई । अज्जरस पसाएण अखण्डिदा वणिज्जा । are general statements introductory to the particular question which follows. i. 20<sup>27</sup> न खलु चन्द्रगुप्तदोषा अतिक्रान्तपार्थिवगुणान् स्मारयन्ति प्रकृतीः—The construction, though irregular, is sanctioned by usage. Compare Bk. XVII. 109, ततो मातलिना शस्त्रमस्मार्यत महिपतिः. i. 21 णं सरअ०. This metrical passage is turned into prose in manuscripts. There has been a similar transformation in the beginning of the first प्रवेशक of कौमुदी-महोत्सव, where the prose जइ साहागोलेबा सिलीमुहसणाहा वम्महसिहिंणिभा कुसुमगुच्छा आ दीसति असोअरुक्खाणां । stands for the āryā साहगाईं सिली-मुहसणाहोलीबिआइं कुसुमाणं । गुच्छा अ वम्महसिही दिस्सन्ति असोअरुक्खाणं ॥ i. 214-6 चन्दनदास understands by प्रतिप्रिय what is technically spoken

of as प्रणय in Ar.; so he makes the monitory offer. नन्दस्य अर्थरुचे:—King Nanda is said to have been very avaricious. His hoards were valued at ninety-nine crores of gold coins. He is said to have taxed hides or furs which had been never taxed before; see Jayaswal's Hind. Pol. II; 33; p. 164. अपरिक्षेदा is the opposite of परिक्षेदा, one of the varieties of दण्ड (punishment); see वधोऽर्थग्रहणं चैव परिक्लेशस्तथैव च । इति दण्डविधानस्यैर्दण्डोऽपि त्रिविधः स्मृतः ॥ काम. XVII. 9. Harsh measures such as imprisonment, torture &c., come under परिक्लेश. i. 2110 अणुगिहीदोहि—The pearl merchant expresses his thankfulness for the non-employment of harsh measures. i. 2117 कीदिसो उण तिणार्ण.—This is a proverb; see कृशानुना सह तृणानां कीदृशः कलहः S. {H. 16. The derivative adjectives कीदृशः and ईदृशः are equivalent to the primitive कः and अयम्. They are merely interrogative only and demonstrative in signification. Compare एतादृशम् II. 173, तादृशेषु III. 25 &c. i. 2124 तत्प्रच्छादनमात्रं दोषमुत्पादयति—Compare. प्रस्थितागतौ च निवेदयेत्, अन्यथा.....दोषं भजेत् Ar. 2. 36. i. 2126. For संभ्रम in the sense of dismay, panic, see Med. एवं इदं—Mark, the wily pearl merchant uses आसीत् and not अरक्ष्यत्. i. 2130 छल—चन्दनदास uses the word in the sense of blunder. चागक्य takes it in the sense of trick, and calls upon the pearl merchant to exculpate himself from the charge of treason by delivering the family of राक्षस. For the senses of छल and अच्छल see Med. छलं स्खलितशास्त्रयोः and D. N. p. 11. l. 3. अच्छलमनपराधः! The editions MHT read वाअच्छलं (= वाकछलम्). It is thus defined, अविशेषाभिहितेऽर्थे वक्तुरभिप्रायादर्थान्तरकल्पनं वाकछलम्!; see न्या. सू. I. 2' 53. It is speaking at cross purpose. It may be either intentional or unintentional. The former is based on wilful misconstruction. The latter is simply a case of ignorant blundering. When चागक्य says to चन्दनदास 'राक्षसस्य गृहजनं गृहेऽभिरक्षसि', he means that he has been sheltering the family of राक्षस in his house. The present आभिरक्षसि denotes the present perfect continuous tense. चन्दनदास takes it to denote the present continuous and denies the charge; for the family of राक्षस was not in his house at the time. Then चागक्य slyly refers to the flight of the partisans of Nanda leaving their family with others without consulting their wishes, and adds that the concealment of the fact only constitutes a crime. चन्दनदास then says that the family of राक्षस was in his house at the time of the stampede. Thereupon चागक्य accuses him of making conflicting statements. This he refutes by saying that it is merely a case of ignorant

blundering. Sharply blaming the pearl merchant for what he took to be wilful misconstruction, he returns to the charge of treason and asks him to give up the family of राक्षस. As the point turns on छल and अच्छल, I give preference to the reading of H. ( be, M ).

i. 22. विक्रा-न्तैर्नयशास्त्रिभिः—The instability of sovereign power was instanced by the insurrection of चन्द्रगुप्त, the defection of Parvataka, the risings on the frontier of Sakas, Yavanas etc., The potential व्यवस्येत् denotes अनवकल्पित (impossibility); see *P. III*, 3. 145. There is a fusion (संकर) of समासोक्ति and उपमा in the stanza.

i. 23. आस्वादितद्विरद.—The present इच्छति stands for the potential; compare *K. P.* 157, कुमुदिन्यपि दिनकरकरानुरागिणी भवति । कमलिन्यपि शशिकरद्वेषमुज्जति । निशापि वासरेण सह मिश्रतामेति । ज्योत्स्नाऽयन्धकारमनुवर्तते । छायापि प्रदीपाभिमुखमवतिष्ठते । तडिदपि जलदे स्थिरनां व्रजति । जरापि यौवनेन संचारिणी भवति. The employment of the present indicative for the imperative and the potential points to the influence of प्राकृत on संस्कृत. So does also the use of participles for verbal forms. The stanza contains the fusion ( संकर ) of उपमा and अपस्तु नप्रांसा. i. 233. उत्सारणा०—Officers of justice are ordering people to move aside and make way for जीवापेदि who is being expelled from the town with disgrace. i. 2310 अनुभूयतां चिरं०—I would like to read च in place of चिरं in order to link the sentence of which the words quoted above are a part, with the two sentences that go before. i. 2319. राक्षसकलत्रप्रच्छादनम्—The generic term प्रच्छादन signifies screening a person in the house as also concealing his or her whereabouts.

i. 24. परसंवेदन—Surrender or betrayal of another, of pigeon in the case of शिबि and of the family of राक्षस in the case of चन्दनदास. संवेदन is here equivalent to निवेदन. शिबिना विना—King शिबि, of उशीनर near गांधार, was known for his great charity which was once put to test by Indra and Agni. The latter, in the form of a pigeon, was pursued by the former in the shape of a falcon. The pigeon took shelter in the lap of the king. The falcon demanded its prey, in lieu of which it would accept nothing but an equal weight of the king's own flesh. शिबि cut out a piece from his thigh and placed it in the balance, which was found wanting. He added piece after piece, but the bird proved heavier still. So he put his whole body in the balance. This outweighed the pigeon; and the falcon flew away. The pigeon which remained, solved the mystery. See *Mb. III*. 130, 131, 20-24, 1-32 and *Mb. III* 196. 11-36. On another occasion a

ब्राह्मण went to शिवि and demanded food which was to be no other than the flesh of his son, Vrihadgarbha, who should be killed and cooked for the purpose. The king did so and placed the food before him, when he asked शिवि to partake of it himself. He was just going to do so, when the ब्राह्मण stayed his hand, extolled his devotion, and, restoring his son to life, disappeared. See Mb. III. 197. 21-31. and कथा VII. 88. 97. i. 241-2. अनुभूयतां तर्हि राजकोपः—चाणक्य means to say that the king will be highly displeased and will punish him severely. राजकोप here is contrasted with राजप्रसाद *supra*. In no way cowed down, चन्दनदास defiantly tells चाणक्य to do his worst *himself*, at which the latter apparently flies into rage and is going to sentence him to death by impalement; but pretending to get him punished more severely, he commits his case to the unforgiving and relentless king who will order चन्दनदास and his family, to be executed. It is on this account that the sentence शीघ्रमयं दुष्ट-वृत्तिम् is left incomplete. चाणक्य was going to complete it with the words शूलमारोच्यताम्.

i. 25. स्वज्यप्रियवत्—The prediction is literally verified in the seventh act. The figure of speech is अनुमान.

i. 25<sup>2</sup>. प्रविश्य शिष्यः—On his way back from the gaoler's शार्ङ्गरव learns, of the forced release of शकटदास by सिधार्थक and of the subsequent flight of them. So he hurries to चाणक्य to apprise him of it. i. 256 संभावय—overtake, seize.

I. 26. दृष्टवीर्यमहिमा—fem. nom. sign. of the बहुव्रीहि base दृष्टवीर्यम-हिमन् without a suffix, or with the feminine suffix आ. The suffix ई would give femine दृष्टवीर्यमहिमिनी. The stanza ये याता० contains the figure काव्यलिङ्ग i. 26<sup>1</sup>. The stage dissections प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा and आकाशमवलोकयन् should be distinguished from आकाशे. The former are used when a speaker addresses one that is absent as if he or she were standing in person before him. It is used to introduce an apostrophe. The latter presumes that the addressee is present behind the stage and within hearing.

I. 27. On आरण्यक गज see पाल. 4. 30. An elephant not herding with others is colled एकचर. The reading विगाहमानम् is not acceptable, inasmuch as विगाह. I. A. is transitive and requires an object to complete its sense in the active voice. विगाहमानं—pervaded, penetrated. The stanza contains उपमा.

END OF ACT I

called

The Signet Found.

## ACT II

II<sup>o</sup>। ततः प्रविशत्याहितुण्डिक—On the employment of spies in the guise of यमगटेक, आहितुण्डिक etc. see Niti V. चारसमुद्देश. The double forms आहितुण्डिक ( P. IV. 4. 21. ) and आहितुण्डिक ( Ak, ) like दण्डपाशिक and दण्डपाशिक *supra* are authorised by the rule—संज्ञापूर्वको विधिरनित्यः ।

II. 1. जागन्ति तन्तं—The stanza serves as a premonition (पताका-स्थानक) presaging the disgrace and downfall of राक्षस owing to ill-managed internal affairs, ill-judged external relations and ill-kept counsel s a counsellor of Prince Malayaketu. तन्त्र n—( 1 ) medicine; ( 2 ) internal administration; see Vai. तन्त्रं स्वराष्ट्रचिन्तार्यां शास्त्री-पधमखेत्वपि. In the text तन्त्र in the sense of *medicine* stands for विषतन्त्र, that is, an antidote. So तन्त्रयुक्ति means—( 1 ) application of antidotes, and ( 2 ) art of internal administration. मण्डल- ( 1 ) the magic ring preventing the escape of the spell-bound serpent, see Hch. p. 125.—अपगमनाशङ्कया रुन्धन् दश दिशः; ( 2 ) the zone of friendly, hostile and neutral states, see काम. VIII. मन्त्र—( 1 ) spells; ( 2 ) political schemes. The figure of speech is श्लेष. I read ते सपगविवे उवअरन्ति ( Sk. ते सर्पनृपानुचरन्ति ) to suit the scheme of the गायत्री metre. If we accept the reading ते सपगराहिवे उवअरन्ति with mss. we get the गौतमी metre, the use of which is very rare in plays anterior to the 8th century A.D. ii. 1<sup>o</sup>. भगासि and भगाह ( act IV ) are present indicative second person singular and plural of भग् with the final अ of the प्राकृत root changed to आ. ii. 1<sup>o</sup>. The name जिणगविस ( =जीर्णगविस ) is very appropriately given to the snake-charmer; compare the names निपुणक, प्रियंवदक, करभक &c. अहं वि अहिणा खेलिदुं इच्छामि—The speaker means that he *likes* to divert himself with snake sports; they are his favourite इष्ट sports. The snake-charmer takes him to mean that he wants to play with snakes away; and he puts him away with the words णं खेलदि ज्जेव०. This is *speaking at cross purposes* intentionally. ii<sup>o</sup> राजकुल n.—The royal house hold, the king's household, that is, the household of Prince Malayaketu.

II. 2. This verse is turned into prose in mss. Construe नौषधि-कुशल इति व्यालघ्राही मत्त इति मतङ्गजरोहो जितकाशीति राजकुलसेवकश्च नाश-मनुभवन्ति. Here इति shows हेतु. नौषधिकुशल, like नशयान i. 14 is नञ् तत्पुरुष समास. जितकाशी ( जितं न काशते इति ); compare मत्तकाशिनी. The figure of speech is ढोपक.

II. 3. कौटिल्यधीरञ्जु०—The verse bears the same import as the prose that goes before it. This is what मल्लिनाथ calls भङ्गयन्त्रकथन; see the commentary on. Si. 3. 13.—प्रायेणैकार्थमप्यनेकं श्लोकमुक्तिविशेष-लाभाह्निलन्ति कवयः. This is indulged in by श्रीहर्ष in his N. to such an extent that it becomes irksome. The plural उपायहस्तैः indicates plurality of statesmanly tactics. The figure of speech is रूपक.

II. 4. विरुद्धयोर्भूशमिव०—The word वशा is used in a variety of senses; see Med. To restrict the sense गज is added to it. Hence there is no पृकार्थतादोष here; see काव्यालं० सू० II. 2.12. न विशेषश्चेत्. The figure of speech is उपमा.

ii. 41. ततः प्रविशति०—Here the word सपरिजन. should be supplied. There are similar omissions in the stage directions of the fourth and fifth acts announcing the entrance of Malaya-ketu. This is evident from the stage direction प्रियंवदकः सपरिजनो निष्क्रान्तः succeeding in the second, कञ्चुकी सपरिजनो निष्क्रान्तः in the fourth and सपरिजनो निष्क्रान्तो मलयकेतुः in the fifth act.

II. 5. वृष्णीनामिव०—On the legend of the extermination of the यादवः see Mb. XVI. There is a union (संसृष्टि) of the figures उपमा and अतिशयोक्ति.

II. 6. नेदं विस्मृतभक्तिना०—The complex sentence may be construed as under:—स्वर्गगतोऽपि देवः शास्त्रवधेनाराधितः स्यादिति ( कृत्वा ) परदास्यमेत्य नीतावत्यर्थ ( च ) निपुणं ( च ) मयेदं मनो दीयते. There are four adjuncts of मया namely (1) न विस्मृतभक्तिना, (2) न विषय-व्यासङ्गनूहात्मना (3) न प्राणप्रच्युतिभिरुणा and (4) नात्मप्रतिष्ठार्थिना, where the negative particle standing apart conveys the same sense as one compounded to form नञ् समासः. For शास्त्रव ( शास्त्रेव शास्त्रवः ) derived from शास्त्र with the स्वार्थ suffix अ, see. P. V. 4. 38.

II. 7. आनन्दहेतुमपि०—On गन्धगज ( गन्धप्रधानो गजः Madhyam. comp. ) see Pal. यस्य गन्धं समाग्राय न तिष्ठन्ति प्रतिद्विपाः । स वै गन्धगजो नाम नृपतैर्विजयावहः ॥ It is the strong scent of the ichoral exudation from his temples that puts to flight other elephants. The figure of speech is उपमा.

II. 8. काशाप्रभवकुसुम—The blossoms which the काशा plant bears. Compare Mu.III. 24—तमालप्रभवकिसलय. The stanza पृथिव्यां किं०—contains the fusion ( संकर ) of उपमा and अर्थोन्तरन्यास. ii. 82. मया तावत् सुहृत्प्रस्यं—Here we have an enumeration of the measures taken by राक्षस to avenge the death of Nanda. ii. 77. तस्संहृतिभेदं

—causing disunion in the ranks of the enemy, particularly between चाणक्य and चन्द्रगुप्त.

II. 9. इष्टात्मजः सपदि०—There is a union ( संसृष्टि ) of परिकर, उपमा and रूपक.

II. 10. धर्मो मौर्य इव क्रमेण नगरे नीतः प्रतिष्ठां मयि—At first the people of पाटलिपुत्र were not well-affected towards Chandragupta. But चाणक्य won them over by removing the grounds of disaffection one after another, and made the new king secure. This is implied by क्रमेण in the verse. अन्तर n.—room, footing. The figure of speech in the stanza is उपमा. ii. 10'-7 मद्रिज्ञापनां मानयितुमर्हत्यार्यः—This request of Malayaketu is missing in the text as it stands. It should have been stated in the succeeding sentence. To recover the missing portion I drop कुमारेण.

II. 11. न तावन्निर्वीर्यैः—सुगाह्न was the name of the Royal Palace in पाटलिपुत्र outside the town proper in the suburb of Kusumapura occupying the site of the small village of पाटलिग्राम. It commanded a beautiful view of the Ganges; hence the name. Compare सुयामुन S. V. 6. With हेमाह्नं सिंहासनम् compare हेमाह्नो रथः. Rām. III 49.19.

ii. 118. ज्ञायतां कोऽस्मद्दर्शनार्थी०—राक्षस is expecting news from पाटलिपुत्र. ii. 118 I leave out प्रथममेव which is found in Mas. hor. e and in IV. 166 *infra*. Snakes were not the first thing to meet the sight of the Minister in one case, nor a Jāin ascetic in the other. There had been prior visitors, namely Jājali and Malayaketu. The sight of snakes and of a Jain ascetic is inauspicious at all times in the day, whether early or late. I therefore look upon प्रथममेव as spurious.

ii. 1121-23. एसां खु दे दंसणफलेण अमच्चो०. As प्रियवदक says this, he offers something to the snake-charmer which the latter politely declines.

II. 12. पाऊण गिरवसेसं०—the parable of the bee suggests that the information which the roving spy gives, having cleverly learnt all the gossip of Pushpapura, serves the purpose of the uninformed. पाऊण, from प. I, p. signifies (1) having sucked and (2) having learnt. Compare काम XIII. 27,50. जगतां मतं पिबन्तः, जगतां मतानि समापिबन्तः. The word रस, from रस्, 1p. to taste or to sound, means (1) juice and (2) gossip. The root उद्गृ 6 p. signifies (1) to eject or (2) to utter. भमरो is a term equally applicable to the wandering bee and the roving spy etymologically. Lastly, the प्राकृत word अण्ण is a deri-



vative of संस्कृत अन्य (another) as well as अज्ञ (ignorant). The double entendre reminds राक्षस of the fact that the poet snake-charmer must be his spy विराधगुप्त in disguise. कुणह् is related to Vedic कृणोति. There is a fusion (संकर) of श्लेष and अप्रस्तुतप्रशंसा here.

II. 13. वामां बाहुलतां—The figure of speech in this stanza is स्वभावोक्ति.

II. 132. अये विराध—The minister, at the sight of his friend विराधगुप्त, so far forgets himself, that he calls him by his name in the hearing of प्रियवदक from whom it is to be kept back. When he half utters it, he perceives his mistake. Thereupon, turning to प्रियवदक, he tells him that he does not want him as he wishes to amuse himself with snake-sports. But, in his hurry to get the coast clear, he commits another mistake. The snake-charmer was called in apparently to hear his bardic recitals. Oblivious of this he says that he is going to have snake-sports for which he had, as he said, no curiosity. All this is due to an excited temperament. Later on when he hears of the rescue of दशरुद्रदास from impalement, he is beside himself with joy so far, that he calls विराधगुप्त by his name in the hearing of this self same प्रियवदक and asks him how दशरुद्रदास escaped his doom. इत्यर्थोक्ते विरुद्धस्मृतिः—This is the stage direction of T. Compare with it इत्यर्थोक्ते लज्जां नाटयन् in the 4th and the 7th and इत्यर्थोक्ते सभयमधोमुखस्तिष्ठति in the 5th act of the play. The last term विरुद्धस्मृतिः has been wantonly changed to विरुद्धस्मश्रुः, विरुद्धस्मश्रो and प्ररुद्धस्मश्रुः in manuscripts and interpolated in the text with or without न or ननु to head it.

ii. 1314. चन्द्रगुप्तस्य नन्दभवनप्रवेशात् प्रभृति—राक्षस wants to have a detailed account of the doings of दारुवर्मन् and other secret agents of his. Now the story of दारुवर्मन् who heads the list is intimately and inseparably connected with the entry of Chandragupta in the palace of Nanda. So I read नन्दभवनप्रवेशात् in place of नगरप्रवेशात् of Mss. The palace of Nanda was in the city proper.

ii. 1316. अस्ति तावच्छकम्—Before we come to the sentence proper चाणक्येनाहूयामि.....पूत्रवाराः seven locative absolute clauses intervene. Of these the first runs as follows:—अस्ति तावच्छकयवन.....शलैरुद्धिभिरिव.....समन्ताद्गुपहर्षं कुसुमपुरमभवलोक्य.....सुरङ्गामेत्यापक्रान्ते.....सर्वार्थसिद्धौ. It contains a reference to the siege of पाटलिपुत्र by Chandragupta and his ally. At the mention of it राक्षस mistaking the words अस्ति उपरुद्धम् to denote the present, gets very much excited and interrupts

विराधगु त with the fiery speech आः मयि स्थिते.....येपामभीष्टं दशः, and, when gently corrected, gives vent to the lament कथम् । वृत्तमिदम्..... राक्षासानां सहस्रम् ॥ The spy uses अस्ति merely as an expletive, standing by itself. राक्षस takes अस्ति उपरुद्धम् together in the sense of उपरुध्यते. शक्यवनकिरातः—The शक्स are the Scythians whose inroads began in the first century B. C. Their abode शकस्थान, modern Seistan in Afganistan, is mentioned by बाण in his Heb. The यवन्स are the Bactrian Greeks who ruled the Punjab in the second century B.C. The किरातस were the wild tribes inhabiting the hilly tracts near Kumaon and Nepal. The काम्बोजस dwelt in the Hindukoosh. The पारसीकस were the Zoroastrian immigrants of the Kunnar valley. The बाल्हीकस were the ancient inhabitants of Bactria or Bulkh. The synchronism of these races with Chandragupta is not warranted by history. The शक्स, the यवन्स, the काम्बोजस, the पारसीकस and the बाल्हीकस are all Trans-Indians tribes. I am therefore disposed to read तुषारस ( a Trans-Indian tribe inhabiting तोखारिस्तान ) in place of किरातस ( an Indian tribe ) of mss. For the association of तुषारस with शक्स, यवन्स and पारसीकस. see Pād. T. 24, शक्यवनतुषारपारसीकैर्मगधकिरातकलिङ्गावङ्गकाशैः । नगरमतिमुदायुतं समन्तान्महिषकचोलकपाण्ड्यकेरलैश्च ॥

ii. 1322-24. आः मयि स्थिते कः वृत्तमिदम् उपरोक्ष्यति—The author uses उपरोक्ष्यति to denote अद्यतनभविष्य. see. P.III. 3. 135. The editions add प्रवीरक प्रवीरक [ vl. विराधगुप्त H. (M.) ] क्षिप्रमिदानीम् after this. In the succeeding stanza there is a general call to arms. It is not addressed to any particular person. Hence the mention of प्रवीरक or विराधगुप्त is not warranted. For this reason I drop the portion.

II. 143 The stage direction appears to be wrong. We should read शस्त्रं कोशे विसृज्य; for Rākshasa does not here throw the sword away, but only let it drop in the scabbard gloomily.

ii. 151. The particles अस्ति तावत् of ii. 1316. are followed by seven *locative absolute* clauses of which the first is composed of two parts, शक्यवन.....कुसुमपुरम् ( ii. 1316-18 ) and अवलोक्य.....सर्वार्थसिद्धौ ( ii. 151-3 ), linked together by the objective relation of कुसुमपुरम् and अवलोक्य in spite of the intervening three speeches. The case is similar to the interlinking of ii. 151-7. and ii. 163-4. From this point of view the insertion in mss. of ततः समन्तादुपरुद्धं कुसुमपुरम् before the second part of the *absolute* clause is of doubtful propriety. So I omit the redundant portion.

ii. 152. वैशस n. hardship, suffering; see माल. IX.—धिगुञ्जसित-वैशसम्. ii. 153-4. जयवीषणाव्याघातादिसाहसानुमितान्तर्नगरवासिषु is a बहुव्रीहौ compound going with युष्मासु. Here अनुमित is elliptically used for अनुमितभक्ति. नन्दराज्यप्रत्यानयन—the restoration of स्वार्थीस्त्रि.

ii. 16 कर्णेनेव—कर्ण was the son of Kunti by the god सूर्य before her marriage with Pāṇdu. He was born equipped with an impenetrable armour and with a pair of ear-rings of miraculous virtue. When he grew up, Indra, in the guise of a ब्राह्मण, cajoled him out of the precious possession and gave him in return a javelin charged with certain death to whomsoever it was hurled against. He took, meaning to use it against Arjuna in future. But on the fifteenth day of the great battle of Kurukshetra, Ghaṭotkacha made a terrible onslaught at night, and कर्ण had to save himself and the Kauravas by hurling against him Indra's javelin which killed the demon hero and returned to Indra. Krishna expressed his great joy at the event. For he had intentionally victimized Ghaṭotkacha who was a राक्षस by his mother's side, to save Arjuna. See Mbh. III. 307-309 and Mbh VII. 180-182. In the stanza under notice विष्णु stands for कृष्ण who was an incarnation of that god. हेडिग्नेय is Ghaṭotkacha. He was so called because he was the son of हिडिग्ना by भीम; see Mbh. III. 155-157. In the term तद्भ्य the prououn तद् stands for चाणक्य as well as कृष्ण. The stanza is quoted in Alan. Kau. as an instance of समस्तवस्तुविषया सावयवा उपमा.

ii. 161. कामचारः ( कामेन चारः )—a freak ( स्वेच्छाचार ). ii. 162. The manuscripts read चन्द्रगुप्तस्य in place of वृषलस्य. It is by the latter appellation that चाणक्य speaks of or addresses Chandragupta. Following this practice of his I substitute वृषलस्य here. ii. 163. तौरण is described as बहिर्द्वारालंकारदारुबन्ध in Tilaka on Rām. V. 10. ii. 1633 शृङ्खल m. n. or शृङ्खला f. is the girdle worn by males; see Ak. It is used by बाण in Hcb. p. 121 and in K.p. 119 in this sense. The goad with a pointed hook ( अङ्कुश ) and the staff with a tapering blade inside it ( दण्ड or तोत्र ) were the instruments with which they managed an elephant; see Pal. IV. 30. 57. ii. 164 अनर्थद्वयम्—The deaths of Barbaraka and Vairodhaka served no political purpose ( अर्थ ). ii. 1644 वैरोर्धकपुरःसरेण पदातिखोकेन—By Mauryan footsoldiers that marched in front of Vairodhaka who was mistaken for Chandragupta by them. खोष्टवातं हतः—note the *namul* construction, for which see P. III. 4, 37, 45. ii. 1651 योग signifies means of causing secret

death; see Hch. 4—योगं स्वप्नेऽपिनेच्छन्ति ; K. p. 55, l. 23—मुनीनां योगसाधनम्, As S. Sū—विधिधान् कुर्वते योगान्. In कथा. 19. 84 we come across प्रतियोग ( means to counteract योग ); in Mb. XII. 59. 42 we meet with चूर्णयोग (means of causing secret death in the form of a powder); and in Dk. p. 226-227 we read of योगनारी and योगाङ्गना a female homicidal agent). As regards the discolouration of a liquid by poison see Pal. 2. 6.—काली तु यदि गौरस्य छाया श्यामाथ वा भवेत् । गौरी कालस्य वा छाया तज्जलं विषदूषितम् ॥ स्नेहः कालस्तु भवति हरिता दृश्यते सुरा । श्यामं च जायते दुग्धं विवर्णं च जडं भवेत् ॥ उपनीतं यदा तोयं नीलं पश्येन्नराधिपः । त्रिपोपसृष्टमित्येवं धीरस्तदुपलक्षयेत् ॥ ; Susr. K.—द्रवद्रव्येषु सर्वेषु क्षीरमथोदकादिषु । भवन्ति विविधा राज्यः फेनबुद्बुदजन्म च ॥ ; and Kām VII 19-20—छायातिरिक्ता हीना वा स्याद्रसे विषदूषिते । दृश्यते राजिरूर्ध्वा च फेनमण्डलमेव च ॥.

ii. 165<sup>r</sup> The reading कनकभाजनस्य वर्णान्तरगमनम् ascribes the discolouration to the golden bowl, about which see Kām. 7-24—शोहानां च मणीनां च मलपङ्केपदिग्धता । प्रभावरनेहगुरुता वर्णस्पर्शवधस्तथा ॥ and V. V. 3. 80—मणिलोहमयानां च पात्राणां मलदिग्धता । वर्णरागप्रभास्पर्शगौरवस्नेहसंक्षयाः ॥ ii. 165<sup>b</sup>. शयनाधिकृत—The officer of the sleeping palace; see शयन IV. 13 notes. ii. 103<sup>r</sup> विचित्रवध or चित्रवध is capital punishment by torture. Therein the victim is sometimes crushed to death by an elephant, see Dk. p. 67; or cut off limb by limb, see माल. 8. 115 etc.

II 17 ते एव तैः घतिताः—Here ते stands for Barbaraka, Dāruvarman, Abhayadatta, Pramodaka and Bilhatsaka with his crew. The first was killed by the second who dropped the arch of mechanical contrivance over him. The second in his turn was stoned to death by the Mauryan foot-soldiers attending on Vairodhaka mistaken for Chandragupta. The rest died at the hand of चाणक्य. तैः thus includes Dāruverman, the Mauryan foot soldiers and चाणक्य. The stanza is quoted in Alan. Kau. as an instance of the figure विषम.

II. 18. प्रारभ्यते न०—Guided by the presence of अपरित्याज्यम् in the preceding and its emphatic repetition in the succeeding speech, I have given preference to the reading प्रारब्धमुत्तगुणा न परित्यजन्ति, over प्रारब्धमुत्तमगुणास्वामिवोद्ब्रह्मन्ति. II. 18.1. प्रारब्धमपरित्याज्यमेवेति प्रत्यक्षं भवतः । = प्रारब्धस्य भवतः ऐकान्तिकः अपरित्यागः प्रत्यक्षः । राक्षस here pays a compliment to विराधगुप्त for his unflinching devotion to the cause espoused by him. II. 183. एभ्य एतादृशं भवति—Here एतादृशम् is equal to एतद्; see the note on कीदृशः and इदृशः in act I *supra*. ii. 188 न निष्परिमहं—The term परिग्रह m. signifies wife and family as well as property.

II. 19. स्वस्मिन्-परिहृत०—construe as under:—यस्य तव एकमपि नातिबजिं स्वस्मिन् अयशः परिहृतम् अस्मात् च पातितम् अर्धराज्यहरः ( च ) घातितः ( इति ) बहुफलतामेति. We have thus to supply इति explaining बहुफलता by the enumeration of the result of the sentence of banishment of जिवसिद्धि.

II. 194. On अयुक्तरूपः ( परिपूर्णतयायुक्तः ) see P. V. 3. 66; compare वरुणरूपे Uch. p.225. II. 197. The sentence is incomplete. The speaker completes it in ii. 21. He is interrupted by राक्षस whose speech, ii. 20 gives it different turn which is meant to substantiate his previous statement वयमेव शोच्याः &c. Compare Mu. VII 51-5.

II. 2.) Construe अमुमेवार्थं नालम्ब्यापि तु जिजीविषामालम्ब्यास्माभिः कृद्भिः परलोकगतो देवो नानुगम्यते ।

II. 21 Construe अमुमेवार्थं नालम्ब्यं न तु जिजीविषामालम्ब्य युक्तभिः कृतैः परलोकगतो देवो नानुगम्यते । T. inserts अमात्य नैतदैवम् before the stanza. The insertion would disjoin ii. 21 from, ii. 197 with which it is inseparably connected. So I omit it. ii. 212 एतदुपलभ्य०—The demonstrative pronoun एतद् stands for एभ्य एतादृशो भवतीत्यन्वेषणम्. ii. 214 नन्वयुक्ततरः सुहृद्दोहः—*Vide* the following stanza ascribed to Vyāsa—मित्रद्रुहः कृतघ्नस्य स्त्रीः नस्य पिशुनस्य च । चतुर्णां वयमेतेषां निष्कृतिं नैव शुश्रुमः ॥ ii. 219 गृहीतसारः (from सार n. wealth) compare गामात्तपाराम्—R. v. 26.

II. 22. दृष्ट्वा सौर्व्य०—The stanza contains the figure उपमा. आघात-  
तृथ्यं m. n.—musical instruments proclaiming the execution (आघात ) of a person.

II. 23 अक्षीणभक्तिः०—There is a fusion ( संकर ) of विभावना and काव्यलिङ्ग here. प्रमाण n. measure or mark ( of eminence ). ii. 232. कौटिल्यगोचरगतः—Here गोचर m. means *grip, hold*; compare कः कालस्य न गोचरान्तरगतः. ii. 2310 कामम् expresses *admission*; see A. S. and compare Mv.1—कामं शयुरिति वध्यः स्यात्. ii. 2314 इमाए मुदाए मुद्दिअ—This is a sly attempt of सिद्ध्यर्थक to draw the attention of राक्षस to the signet ring which he purposes to make over to him agreeably to the instructions of चाणक्य. ii. 2323 ब्राह्मणी—a ब्राह्मण wife; *Vide* K. p. 73, l. 11, शु कनासस्यापि ज्येष्ठार्थां ब्राह्मण्यां.....जनयो जातः. ii. 2229 अमच्च किं एत्थ जुञ्जदि—सिद्ध्यर्थक puts this question to राक्षस to draw him out.

ii. 2334 Mss. add before दीयतामेवा । the following sentence तदितो बहुतरणार्थं भवन्तममात्यस्तोषयिष्यति . But as far as we know, no return is made to सिद्ध्यर्थक by राक्षस for the restoration of the ring. Nor does सिद्ध्यर्थक expect any return for making over to राक्षस what was his. So I strike out the sentence.

ii. 2334 सिद्धार्थक hands the ring over to शकटदास to be presented to राक्षस. The latter tells शकटदास to keep it with him for use in official correspondence.

ii. 2351 अपि क्षमन्तेऽस्मदुपजापं प्रकृतयः--Here the manuscripts read चन्द्रगुप्तप्रकृतयः and प्रकृतिस्था भमात्यादयः. But the machinations of राक्षस are as much directed against king Chandragupta as against the other members of the body politic; and the first instance of their success which the spy relates to राक्षस is that of king Chandragupta being much displeased with चाणक्य. So the readings are inadmissible.

ii. 2353 ननु प्रकाशमवगमयते--Here ननु expresses certainty ( अवधारण ). ii. 2362 कार्यं... करभकहस्तेन संदेष्टव्यम्--Here हस्तेन denotes agency or channel of communication. ii. 2359 वैतालिकव्यञ्जनः ( वैतालिकस्यैव व्यञ्जनं यस्य ) is व्यधिकरणबहुव्रीहि; see काश्यालं सू. v. 2. The name स्तनकलदा is unusual and inappropriate in the case of a person of the male sex. So I read स्तवकलदा.

ii. 2344 The variant अलंकरणसंज्ञोभा, which is equivalent to आभरणसंज्ञोभा of माल. VI. 83, and अलंकारसंयोग of नाट्य. शा. 24-39, signifies necklaces; see चारु. P. 47 --णाणापट्टणसमागदेहि णेभमेहि मुत्तभा संवाह्-आन्ति संभोजीअन्ति अहारराप्पआराणि । सुवण्णआरा अलंकारप्पआराणि आदरेण जोअअन्ति. Mss. have ता पच्चक्खीकरेदु अमच्चो--Here the object of the transitive verb पच्चक्खीकरेदु is missing. I suspect ता is a clerical error for ते ( Sk. तान् ). It is a common mistake in manuscripts, gaining perpetuity in print; vide Bh. III. 101 मित्रामित्रसमानताति-विमला चिन्तातिन्न्यालये.....योगी सुखं तिष्ठति ॥ which should be मित्रा... ..चिन्तेति.....तिष्ठति, Mk. 8. 172-गोणा मले which should be गोणा मला, and Si. XIII. 24. तदेति which should be तदाति.

ii. 2368 परितोव्य विक्रेतारं--apparently विश्वावसु only has been employed by चाणक्य to sell the ornaments to राक्षस.

ii. 24. तेजस्--the superlustre with which mighty rulers are endowed; see IV 10 *infra*. For अन्तर of the compound लब्धान्तरा in the sense of छिद्र ( a failing or weak point ) see Med. The imperiousness of Chandragupta and the arrogance of चाणक्य are the failings referred to. The figure of speech is अनुमान.

END OF ACT II

called

The sale of ornaments.

## ACT III.

iii. 1 विषयs or इन्द्रियार्थs are five in number, namely रूप, रस, शब्द, स्पर्श and गन्ध. The term अर्थ in स्वार्थ stands for इन्द्रियार्थ. The करणs are the organs of sense, and the अंगs are the organs of action. आत्मलाभ here means *one's gains* and not *birth*. For how can तृष्णा be said to observe a sensuous object first and then to come into existence? अवबोधक्रिया: हता: signifies literally, 'The operations of cognition are impaired or stopped.' iii. 12 कौमुदीमहोत्सव—This festival was held on the full-moon day of the month of कार्तिक. कुमुद denotes a night lotus. It blooms luxuriantly in the शरद् season. The month of कार्तिक in particular is favourable to the blossoming of *Kumula* flowers. In the संकेत on Hch. p. 66.—शंकर interprets कुमुदमयकाल by कार्तिकेकादि. The month is on that account called कौमुद, see Vai.—कार्तिके स्यात् कार्तिकिको बाहुलः शेषकौमुदी. After it the कार्तिक full-moon festival is named कौमुदी; See कौमुदी कार्तिकेत्सवे—Tri. S. 541, also संकेत on Hch. 66—कौमुदी कार्तिकी ज्योत्स्ना. In Kā. Sū. the Kauinudi festival of the full-moon of कार्तिक is distinguished from the आश्वयुजी festival of the full-moon of आश्विन. वात्स्यायन gives the names कौमुदी and कौमुदीजागर to it. It was a night of moonlight promenade and merry-making. That the festival fell on the full-moon of कार्तिक is proved beyond doubt by the reference to the awakening of विष्णु in iii. 20 *infra*. iii. 15 उपोद्घात means *recital, mention*; see Ak.—उपोद्घात उदाहारः, see also Jagaddhara on Ve. i. उपोद्घात उक्तिः।

iii. 2. The employment of सिंहाङ्गासन for सिंहासन involves अवाच्यवचनदोष, to remove which one has to resort to लक्षणा. The case may be stated and explained away thus in the words of मल्लिनाथ सिंहशब्दाङ्गत्वमासनशब्दस्यैव न तु संज्ञिनस्तदर्थस्य । इति शब्दपरस्यासनशब्दस्यार्थगतत्वेनाप्रयोज्यस्य प्रयोगाद्वाच्यवचनाख्यो दोषः । अत्र सिंहशब्दविशेषितेनासनशब्देन शब्दपरेण धरण्या धारणयोग्यः सिंहासनार्थो लक्ष्यते । इति समाधानं कथञ्चित् संपाद्यम् ॥; see Malli. on Mc. 42, Ki. xvii. 44 and Si. i. 42. There is a union (संसृष्टि) of समासोक्ति and उत्प्रेक्षा in the stanza.

iii. 3. The double meanings may be noted. विश्रब्ध—(1) trusty (2) firm. In the latter sense compare Guj. सभ्यं अङ्ग—(1) members of the body-politic; (2) members of the human body. विषम पथिन्—(1) a critical situation; (2) a rugged path. दम्ब—(1) a novice to be trained; (2) a young bull to be broken. ररुल्ल signifies stumblin

moral as well as physical. There is an implication (ध्वनि) of the figure रूपक here developed by the *double entendre* noted above.

iii. 4. In the second line of the stanza क्षितिपतिः is to be taken to mean क्षितिपतिशब्दः as noted by Prof. तारानाथ. The figure of speech here is अप्रस्तुतप्रशंसा. iii. 4! आत्मवत्=आत्मसंपन्नः; for आत्मसंपद् see काम. 4. 15.-19. 1. 23.-24.

iii. 5. लब्धप्रसरा (लब्धः प्रसरः प्रणयः यया) who has received solicitations of love (from many quarters), much courted. For प्रसर in the sense of प्रणय see A. S. XI. 13—प्रसरस्तु सङ्गारे प्रणये जने; and compare T. M. 17, 1. 23, उपालब्धयेव लब्धप्रसरया श्रिया. The stanza contains उपमा. iii. 52 स.....पातकामिद—Compare A. P. 168. 25—अनृते च समुत्कर्षो राजगामि च पैशुनम् । गुरोश्चालीकानिर्बन्धः समानं ब्रह्महृत्यया॥.

iii. 6. अङ्कुश m.-a curb. अतिस्वातन्त्र्येभ्यः--from those who take much freedom. It is a bahuvrīhi compound. स्वातन्त्र्य, being an abstract noun can not be used in the plural number in Sanskrit. So the readings of the fourth line accepted in M. T. H. are rejected.

iii. 7. शनैः modifies स्यन्दन्ते. श्येनीभूताः--made white. For श्येन in the sense of white see Heh. p. 56. l. 6. क्वचिच्छकुनिबुलकुलायपातिनः श्येनाः (प्रत्यदृश्यन्त दावाग्नेयः) ; see also A. S. 300, श्येनः शुक्ले पतत्रिणि । सारस— a swan. विकच (क्च to shine)—bright. नभस्तः—The suffix तस् here denotes the locative relation, not the ablative; see P. v. 3. 14—इतराभ्योऽपि दृश्यन्ते । and compare Si. XVI. 77—नियतं दधते च चित्रकैरवियोगं पृथगण्डशैलतः. The stanza contains उपमा. The readings श्यानीभूताः, शान्ता भूताः &c., do not help us in the comparison of the quarters and rivers in autumn. They are practically useless. The conjectural emendation श्येनीभूताः सितजलधरच्छेदपुलिनैः brings the comparison into bold relief. Referring to each particular sight before him the speaker uses the demonstrative pronoun in the next two stanzas. In conformity with this practice I read दिश इमाः instead of दश दिशः of Mss, which is open to objection as all the ten quarters are not under observation. श्यानीभूताः and सितजलधरच्छेदपुलिनाः seem to be clerical errors for श्येनीभूताः and सितजलधरच्छेदपुलिनैः.

iii. 8 उद्बृत्त-(1) overflowing the banks, flooded; (2) gone astray. स्थितिपथ—(1) proper channel; (2) line of propriety; अवनति—(1) stooping; (2) bowing. In the last line कृतः signifies शिक्षितः (taught);



see Bhāguri—शिक्षिते कृतमर्थवत्—quoted in पदचन्द्रिक<sup>1</sup> on D. K. 72. Compare Ki. II. 33—सुकृतः (सदभ्यस्तः Mallinatha); compare also कृतास्त्र, कृतपुङ्ख, कृतविद्य, कृतशिल्प, कृतहस्त &c. There is a fusion (संकर) of श्लेष, उपमा and उत्प्रेक्षा.

iii. 9. The dark look of the stream made turbid in the rainy season is represented as the angry scowl of the river-goddess representing the love which the ocean-god professed to other rivers. At the close of the rainy season the Ganges shrinks in volume; and this is figuratively spoken of as pining away in sullenness. The river resumes its proper course in शरद् and with a placid stream flows down to the ocean. The season is on that account poetically described as restoring good feeling between the cross lovers. The root नी is one of those that take an *akathita* object in addition to the direct object; see P. I. 4.51. There is a fusion (संकर) of उपमा and श्लेष here. iii. 9<sup>2</sup> अथास्मद्गचना—The particle अथ here introduces a question.

iii. 10 For धूर्त in the sense of विट see Med. The quarter where courtesans live is वेद. स्वामिनः, derived from स्व (wealth) according to P. V. 2. 126—स्वामिनैश्चर्ये, here signifies *rich persons*. पार्वण विधि—celebration of the festival. iii. 10<sup>1</sup> एवमेतत्। एवमिदम्—That the कौमुदी festival is not celebrated in Kusumapura is on this account—The chamberlain stops here, hesitating to give out the reason. Repeatedly urged to do it in an angry and imperative tone he gives it—प्रतिषिद्धः कौमुदी महोत्सवः. In the two incomplete speeches, एतद् and इदम् stand for the statement अप्रवृत्तकौमुदीमहोत्सवमद्यापि कुसुमपुरम् of the foregoing speech; and एवम् states the reason why, in reply to the interrogative कथम्. The pleonasm denotes confusion.

iii. 11 कृतागस् usually means *one who has committed a wrong* (कृतमागो येन). It here signifies *one who has been wronged* (कृतमागो यस्य).

iii. 12 The reading कुसचिवदृष्ट० appears to be a blunder. For in i. 22 *supra*. चाणक्य calls the ministers of Nanda विक्रान्त, नयशास्त्रिन् and सुसचिव; and of Rakshasa he has a high opinion. So I read सचिवविमृष्ट०.

iii. 13 The particles किल and नाम respectively express निश्चय and स्मरण. The reading भेदकुशलोऽस्त्वेष is to be rejected, because of गर्भवाक्यता. The stanza is quoted in Kā. to illustrate अर्थशास्त्रनैपुण्य.

iii. 14. उन्मुलदर्शन and अपलपन express deference and flattery. अपलपन is the same as अपलाप for which see Med.—अपलापः प्रेम्ण्यपहृत्वे.

Compare Gujarati अलावडूं. भमरलिह gives श्ववृत्ति as a synonym of सेवा. See also Ms. IV. 6—सेवा श्ववृत्तिराख्याता. Note how much the speaker dreads the wrath of the king on one hand and the displeasure of the minister on the other.

iii. 15. Cowdung cakes, कुशा grass and sacrificial sticks mark out चाणक्य for a श्रोत्रिय; and the mention of pupils shows that he was a great teacher. गोमय, primarily meaning cowdung, by लक्षणा here signifies cakes of dried up cowdung. The figure of speech is स्वभावोक्ति.

iii. 16 Taken in continuation of the preceding sentence the stanza स्तुवन्यश्रान्ता० illustrates the figure अर्थान्तरन्यास.

iii. 17 In the stanza यो नन्दमौर्ये० the attributes which properly belong to धाम्ना are transferred to यः. If we strictly observe the canons of rhetoric, we should read प्रगृहीतलोकेनास्तोदयौ प्रदिशताप्रतिभिन्नकालम्, or some such thing. There is a fusion ( संकर ) of यथासंख्य and ज्यतिरेक. iii. 17<sup>2</sup>—आर्य प्रणतिसंभ्रम०—This speech of the chamberlain is illustrative of euphemisms mentioned in the previous stanza.

iii. 18 नन्दैर्वियुक्त०—Bad rulers duly punished, a good prince duly rewarded and the throne graced by a worthy occupant are the three sources of gratification. सदृश means *worthy* here; see R. 14. 61 श्रुतस्य किं तत् सदृशं कुलस्य; see also A. S. 1328, सदृशं तूचिते तुल्ये । गुण signifies उत्कर्ष, for which see Mallinatha on Ki. X. 25—गुणमहतां महते गुणाय योगः. The figure of speech is समुच्चय.

iii 19 नैकरागस्फुरितमणि—Pearls shining with varying brilliancy. For राग in the sense of brilliancy ( त्विष् ) see Vai.—रागोऽनुरागे लाक्षादौ त्विषि. भागत्यागत्य—The repetition expresses नित्यत्व; see P. VIII. 1. 4. The particle आ denotes अभिविधि in the first and मर्यादा in the second instance; see P. II. 1. 13.

iii. 197 कौमुदीमहोत्सवप्रतिषेधस्य०—Chandragupta was going to complete the speech by adding विशापयितुम्. But the interruption of चाणक्य gives it a different turn by connecting it with उपालब्धुम्. The connective is इति, which has been supplied by me. iii. 19<sup>10</sup> विशापनीयानाम्.....शिष्येण—The plural indicates the dignity and importance that the speaker arrogates to himself. iii. 19<sup>12</sup> न कदाचिदप्यार्यस्य निष्प्रयोजना प्रवृत्तिः—This speech is logically connected with iii. 196 by causal relation. So the clause इत्यस्ति नः प्रभावाकाशः । tugged to it in Mss. is an encumbrance. Its arrogant tone ill accords with with the sweet complacency of iii. 19<sup>16</sup>. On that account I omit it.

iii. 1917 इह खल्वर्थं—Not only does चाणक्य withhold the explanation demanded by Chandragupta, but he actually cuts him with a direct insult. iii. 1920 नेपथ्ये वैतालिकी—These bards are not the paid panegyrists of the court, but itinerant rhapsodists living on the bounties of kings; see U. प्रस्ता०—सूत्र० । एहि । राजद्वारमेव स्वजातिसमये-नोपतिष्ठवः । नटः—तेन हि निरूपयतु सुपरिशुद्धामुपस्थानस्तोत्रपद्धतिं भावः ॥ The bestowal of the largess is otherwise not accountable.

iii. 20 आकाशं काशपुष्पं—‘The काश grass grows from ten to fifteen feet high, and the base of the flower is surrounded with an immense quantity of bright silver-coloured wool which whitens all the fields’. अभिभवता, like जयति and others given by दण्डिन् in K. D. ii. 59, 65, implies सादृश्य (similarity). क्लिन्नती, from क्लिञ् P. 9, to hurt, impair, discolour, means *discolouring, whitening*. iii 20 ऐर्षी कृत्ति the skin of the demon Gaja who was killed by शिव. For the comparison of कपाल and कुमुद see Ki. XII. 24. The stanza invokes शिव for protection as its sequel does विष्णु. This is clear from the following remark of चाणक्य, प्रथमं तावद्विद्विष्टदेवतास्तुतिरूपेण शरद्गुण-प्रख्यापनम् (iii. 231-2). So I read हरतु शरदिव क्लेशमैशी तनुर्वः. The Mss. transpose शरद् and तनुः, which is not warranted by पाणिनि. The double displacement is a clerical error similar to that of रेखा and काकुः in P. R. VI. 30, सरसमधुरकाकुस्वीकृता कापि रेखा which should rightly be read सरसमधुररेखा स्वीकृता कापि काकुः. What a mess the blunder of copyists has caused, may be seen in the interpretation of the stanza by commentators and editors. The figure of speech is उपमा.

iii. 21 आकेकर is derived from केकर (squinting). आकेकरा दृष्टि is thus defined:—दृष्टिराकेकरा किञ्चित्स्फुटपाङ्गे प्रसारिता । मीलितार्धपुटालोके ताराभ्यावर्तनोत्तरा ॥ Its scope is defined as under:—आकेकरा दुरालोके विच्छेदप्रेक्षितेषु च ।; see Nāt. Sā. VIII. 88. Since आकेकर itself signifies looking somewhat obliquely, जिह्व is rendered by *dim, weak*; see A. s. 333, जिह्वस्तु कुटिले मन्दे ।; see also Ki. i. 4<sup>1</sup>, दीप्तिसंहाराजिह्वम् ।, and Nāg. V. 63, व्याजिह्वरत्नावषः. By रत्नदीप the poet means the jewels (नागमणि) on the hoods shining like lamps. The stanza is quoted by वाग्भट्ट in his Kā as an instance of भावशान्ति. The figure of speech is स्वभावोक्ति.

iii. 22 The panegyrist स्तवकलश who is a friend and agent of Rākshasa, recites this stanza and the next to incite Chandragupta. सर्व means that energy which never flags but carries every thing before it; see उपाध्यायनिरपेक्षटीका on Kām. i. 15—सर्वं प्रारब्ध-

निर्वहणाख्यम्. माल्लिनाथ renders it by उत्साह; see Com. on Ki. XVII. 15. The term मदसलिलमुच्च means ( 1 ) running over with the flow of pride, that is, haughty, and ( 2 ) running over with the flow of ichoral exudation, that is, high-spirited. ईश्वर signifies ( 1 ) a lord, and ( 2 ) a leader. On सार्वभौमः ( सर्वभूमेरीश्वरः ) see P. V. 1. 42 and P. Vii, 3. 20. The figure of speech is उपमा.

iii. 23 As to the practice enjoined on kings to appear in public in full regal state, see. Ram II. 100. 51—कञ्चिद् दर्शयसे नित्यं मानुषाणां विभूषितम् । उन्थायोत्थाय पूर्वोक्ते राजपुत्र महापथे ॥ With the latter half compare the Sūtra आज्ञाफलमैश्वर्यम् of चाणक्य. Compare also आज्ञाफलोपचर्यमैश्वर्यम्—Yeśe. II. 56, l. 7, and राज्यं किमाज्ञाफलम्—Bh. I. 103 iii. 23<sup>1</sup> विशिष्ट.....स्तुतिरूपेण—while invoking principally. iii. 23<sup>2</sup> गुणप्रख्यापनम्—describing secondarily. For गुण in the sense of अप्रधान see Med. and compare गुणीभूत, गुणकर्मन् and गुणवृत्ति. iii. 23<sup>3</sup> दुरात्मन् राक्षस दृश्यसे &c.—Though there is no stage direction to indicate it, this is an apostrophe to राक्षस. iii. 23<sup>12</sup> एते स्वकर्मण्यभि०—The duties here referred to particularly are those mentioned in the following verses of Kāmandaka:—प्रशास्त्रध्यक्षसेनानां मन्यामात्यपुरोधसाम् । सम्यक् प्रचारविज्ञानं दुष्टानां चावरोपणम् । भूताभूतपरिज्ञानं कृताकृतपरिक्षणम्. iii. 23<sup>18</sup>. प्रथमं तावन्मदाज्ञान्याघातः—Here प्रथमं denotes eminence and not number; see Med. and compare प्रथमसुहृन्मलयमारुतः—Dk. 133, प्रथमः कल्पः—M. I. 40, आषाढस्य प्रथमदिवसे—Me. 2. In the last instance it means आषाढस्य दशम्याकाशदशनामके प्रधानवासरे agreeably to what is said in Me. 1. and 115. आज्ञान्याघातः—( 1 ) आज्ञाया अन्याघातः, ( 2 ) आज्ञाया व्याघातः.

iii. 21. मालेवाञ्छा सपुष्पा—By माला we necessarily mean a *garland of flowers*. So सपुष्पा is redundant. It is therefore, changed to सुपुष्पा by me. The stanza under notice is quoted in अलं कौ. as an instance of the figure व्याघात. iii. 24<sup>1</sup> लेखपत्रम्—a leaflet that notes down, a list. iii. 24<sup>10-1</sup> Here the term signifying the cause of the flight is wanting. I supply the deficiency by adding अपरागाद् before अपक्राम्य. The words परिमाण and प्रथमं तावद् of Mss. are superfluous; so I drop them. It may be noted that there is no numbering of the malcontents who had fled away. iii. 24<sup>11</sup> On गजाध्यक्ष and अश्वध्यक्ष see Ar. iii. 24<sup>12</sup> स्वजनगन्धी ( स्वजनस्य गन्धः सम्बन्धोऽस्यास्तीति ) signifies 'bearing the relation of a kinsman, a relative.' For गन्ध in the sense of संबन्ध see Abh. Ch. 252 and compare गन्धेनापि पुष्पद्रुमगन्धानामन्धभिर्वन्ति घ्राणानि—T. M. 121, l. 7, and आतृ-

गन्धिनम्—Rām IV. 12, 13. iii. 2413. कुमारसेवकः कुमारवस्थायाः प्रभृति सेवकः, see Com. on Dk. p. 217. iii. 2414. With गणमुख्य compare बलमुख्य. iii. 25. *infra*. Though no longer ruling the country, Kshatriyas were highly esteemed by the new race of kings on account of their valour. They formed the pick of the standing army; see Kām. IV. 6.—अद्वैधक्षत्रियप्रायो दण्डो दण्डविदां मतः, and Yes 388.87—क्षत्रसार्द..... श्रिये सैन्यं वृथैव मुण्डमण्डली. iii. 2417 अत्र यावेतौ—Of the fugitive malcontents भद्रभट and पुरुदत्त are क्रुद्धकृत्य, दिङ्मरात and बलगुप्त are लुब्धकृत्य, राजसेन and भागुरायण are भीतकृत्य, and रोहिताक्ष and विजयवर्मन् are अवमानितकृत्य. iii. 2429 आत्मनोऽनन्तरममात्यपदम्—the post of the minister in attendance, that is, private secretary. iii. 2437 श्रूयतामवधार्यतां च—Note the phraseology of the class room. iii. 2410 राज्यस्य मूलं हस्त्यश्वम्—See. Niti V. बलसमुद्देशः । बलेषु हस्तिनः प्रधानमङ्गम् अश्वबलं च सैन्यस्य जङ्गमः प्राकारः; see also Kām. XV 10. 12. हस्त्यश्वमवसादयेत्—see Pal I. V. 58-60, and Ar. iii. 2447 उपगृह्णातामत्कृत्यपक्षः—Here T omits कृत्य and M. H. substitute भृत्य for it. Now चाणक्य does not refer to men of his party in general, but to the malcontents in particular. I regard भृत्य as a slip of copyists. iii. 2419 ज्यायाम—military activities. Śāś. 193 takes it to mean पौरुष. iii. 2449 दुर्गसंस्कार—furnishing the fort with means of defence. iii. 2455 अनुपेक्षणे द्वयी गतिः—The question of निग्रह and अनुग्रह is dealt with here from Malayaketu's point of view. He already suspected चाणक्य of having perfidiously murdered his father. The use of force would have been regarded by him as a further proof of the perfidy of चाणक्य. Even the bestowal of Parvataka's portion of the conquered territories would have been looked upon by him as a wicked device of चाणक्य to wipe away the stain of the murder of Parvataka, viewed as too powerful a rival of his protege Chandragupta. iii. 2458 कृतन्तामाल—Here माल n. signifies 'the simple measure of anything, the one thing and no more,' and is translatable by *mere* or *merely*. iii. 2461 राक्षसोऽपि स्वामिनि—The passage sets forth the triple force of the dynamics of politics at the command of राक्षस. The possession of men ( सहायसंपद् ) and means ( कोश ) bespeaks his प्रभुशक्ति; his political genius ( प्रज्ञा ) betokens his मन्त्रशक्ति; and his valour depicts his उत्साहशक्ति. कोशवान्—The treasure, here alluded to, belonged to the late king Nanda. He had amassed fabulous wealth amounting to ninety nine *crores*; see. iii. 27. *infra*. On the

capture of पाटलिपुत्र by Chandragupta the major portion of it was appropriated by Rākshasa to be of use to him in the war to be waged for the restoration of Sarvārthasiddhi. The rest was thrown into the waters of the Ganges; see Prof. S. K. Aiyangar's Beginnings of South Indian History p. 89. iii. 2464 On अन्तःक्रोप and बाह्यक्रोप see Kām. xv. 19. 21. As regards the greater danger of the former see Ki. ii. 51, अणुरयुपहन्ति विग्रहः प्रभुमन्तःप्रकृतिप्रक्रोपजः । The term अन्तर्नगर is opposed to शाखानगर. It occurs in Mal. iv. 28. iii. 2467 ननूपायैरेवासी०—By उपाय the author means in patricular उपेक्षा. The plural refers to its frequent operation. On the efficiency of उपेक्षा see the following verse:—यच्छत्रावयुपेक्षन्ते कदाचिदपकारिणम् । समूलकाषं कषितमुपायोसी न मूर्खता.—Subhāsh. 2677.

iii. 25 सहि भ्रूश०—The particle अथ expresses पक्षान्तर. अयुपाय and उपाय are identical in meaning. The connivance at the flight of Rākshasa, the severance of the latter from Malayaketu, the hocus-pocus of suicide by the pretended friend of जिष्णुदास, the sentence of impalement to Chandanadāsa, the assumption of the character of executioners by सिद्धार्थक and समृद्धार्थक, the offer of premiership to Rākshasa and the elevation of Chandandāsa to the post of सर्वनगरश्रेष्ठिन् successively describe the courses of उपेक्षा, भेद, इन्द्रजाल, दण्ड, माया, साम and दान. The present indicative असि stands for the potential.

iii. 26 छुत्वा पदं नो गले literally means planting his foot on our neck, that is, causing a lot of trouble to us. The stanza contains the figure समुच्चय. iii. 261 विहस्य—This is a laugh of scorn. iii. 261 मया पुनर्ज्ञातं—This is said in irony. iii. 263 किमत्रार्थस्य—अरिमन् वस्तुनि आर्यस्य किं चेष्टिनं कः पराक्रमः । Chandragupta means to say that it was the doing of Fate and not an achievement of चागवय.

iii. 27 आरूढ raised up, excited. नवनवतिशतद्रव्यकोटीश्वरः—The Nandas were masters of ninety-nine crores of gold coins, not of ninety-nine hundred crores; see Kathā. iv. 15—नवाधिकाया नवतेः कोटीनामाधिपो ढि सः ; Bri. Kathā 1,2,11?—एकोनं जातरूपस्य यस्य कोटि-शतं गृहे and उपाध्यायनिरपेक्ष टीका on. Kām. i. 4 नन्दः नवनवतिकोटीश्वरः. The epithet of a powerful Croesus is नवनवतिकोटीश्वरः; see Com. on Kām. xiii. 11. So I read नव नवनवतिद्रव्यकोटीश्वरः, following the tradition. पर्यायसूनाः ( पर्यायेण क्रमेण सूना वधो येषाम् । बहुव्रीहिः ) qualifies पशवः. It hardly needs pointing out that पश्यतो राक्षसस्य is अनदरार्थपक्षी. The figure of speech in the last line is उपमा.

All the editions, following the majority of manuscripts, insert

[ १८ सुदाराक्षसम्.

the stanza गृध्रेरावद्ध० after आह्याहृद्ध० with अपि च as a connective. It disturbs the logical interdependence of the speeches राजा-अन्येनैवेद्-मनुष्ठितम्, चाणक्यः—अहो मत्सरिन्...केनान्येनावलिप्ता...नन्दाः...हताः, and राजा—नन्दकुलविद्वेषिणा दैवेन. It is, therefore, omitted on the authority of T ( B. ). iii. 274. अधिरोद्भूम्—to rate; see Mallinātha on Ki. xiv. 12.

iii. 28. The latter half of the stanza शिखां मोक्तुं contains the figure रूपक.

iii. 29. अभङ्गेद्भूतधूमम् and संजातोदग्रकम्पम् are अव्ययीभाव compounds. Rudra is the presiding deity of the sentiment of fury ( रौद्र-रस ). Its permanent feeling ( स्थायिभाव ) is anger ( क्रोध ). Its outward indicators ( अनुभाव ) are fiery looks, knit up eyebrows, violent movements of the limbs &c. It is attended by various accessory feelings ( संचारिभाव ) such as agitation ( आवेग ) and by natural ensuants ( सात्विकभाव ) such as eyes watering ( अश्रु ) and others. In course of his last angry utterance चाणक्य stamps the floor with his foot. This is compared to the forceful pace of Rudra developing his favourite sentiment in his violent dance ( ताण्डव ). The figure of speech is उत्प्रेक्षा.

iii. 30. The particle वत् denotes संतोय; see Med. दूषण here means भेद. It is related to दूष् 10 U. in the sense of to break, for which see Mk. iii—यावदिदानीं चतुःशालकमपि दूषयामि. The figure of speech is विषम.

iii. 31. स दोषः When the driver applies the curb to the elephant thoughtlessly the latter breaks loose. In the same way when the minister injuliciously checks the king, the latter grows impatient of the restraint; and he is not to blame if he casts him off. Compare Kām. iv. 4. 49. The figure of speech is दृष्टान्त.

iii. 31. आर्यं किं विचारयति, आर्यं शीघ्रं गच्छ—To give immediate publicity to the pretended rupture, Chandragupta commands the chamberlain to go at once and cause a proclamation to be made despite the night time, to the effect that the king takes the reins of government in his own hand. iii. 31 शुक्ककलह—for शुष्क in the sense of harsh compare Ms. xi. 35.—तस्मै नाकुशशं ब्रूयाच्च शुष्कां गिरमीरयेत्.

iii. 32. आर्यात्तुयैव० Construe—त्रम भूविचरं प्रवेष्टुमिव बुद्धिः प्रवृत्ता ( संजाता an inclination to enter, as it were, the bowels of the earth arises in me ).

END OF ACT III

CALLED

THE FEIGNED QUARREL.

## Act IV.

iv. 1 गतागत is समाहारद्वन्द्व and अस्थान ( न विद्यते स्थानं यस्मिन् ) is बहुव्रीहि. For स्थान signifying stopping, respite, see A. S. 300-301. The figure of speech is अप्रस्तुतप्रशंसा. iv. 113 अद्यापि शयनं न मुञ्चति—Rākshasa appears to be in his sleeping chamber ( शयन ) till late in the evening. शयन n. means a sleeping room, a place of rest by day or night; see शयनोत्तम—Rām ii. 10. 11. It was cool and airy having a garden in front of it. The place to which queen धारिणी retires after the accident of the fall from the swing is accordingly named प्रवात-शयन; see M. iv. 26, 31. In palaces of kings a special officer called शयनाधिकृत has the charge of the sleeping apartments see *supra* ii. 16.

iv. 2. विधेय—uniformly agreeable, favourable; hence अविधेयता—absence of uniform favours, uncertainty of favours. इदम् refers to the alienation of Chandragupta from चाणक्य which he has contrived to bring about. He feels anxious about it. The speech prepares the audience for the announcement of the entrance of Karabhaka.

iv. 3. कुर्वन् बुद्ध्या विमर्शम्—The term बुद्ध्या may be construed with all the present participles. विमर्श in connection with statesmanly policy signifies सदायात्मिका वृत्ति; see the commentary on Pd. i. 20. The passage bristles with technical terms of dramaturgy. कार्य denotes the object of the play which is धर्म, अर्थ or काम; see D. R. i. 16—कार्यं त्रिवर्गः. It is to be distinguished from कार्य meaning fruition which is one of the five phases ( अर्थप्रकृते ) in which the object is successively presented to us concurrent with the five stages ( अवस्था ). The concordance of these phases and stages give rise to the five-fold division ( संधि ) of the plot. Each division has a number of subdivisions ( अङ्ग ). In the initial division ( मुख ) the author lays the germs ( बीज ) of the object to be achieved, and in a variety of ways causes them to grow. In the pro-initial division ( प्रतिमुख ) the quickened germs develop. In the medial division ( गर्भ ) these attain to further development tending remotely to fructification. In the dubious division ( विमर्श ) the mind is held in suspense regarding the result. The completive division ( निवहण or उपसंहार ) secures the object in view and winds up the plot:—

मुखं बीजसमुत्पत्तिर्नानार्थरससंभवा ॥ D. R. i. 23.

लक्ष्यालक्ष्य इवोद्भेदस्तस्य प्रतिमुखं भवेत् ॥ D. F. i. 28.

फलप्रधानोपायस्य प्रागुद्भिन्नस्य किञ्चन ।



गर्भो यत्र समुद्भेदो ह्रासान्वेषणवान् मुहुः ॥

यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिकम् ।

शापाद्यैः सान्तरायश्च स विमर्श इति स्मृतः ॥ S.D. 6.

बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् ।

एकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत् ॥ D.R. i. 44.

Of these the initial division is indicated in the stanza by the subdivision उपक्षेप, which is defined as बीजन्यास उपक्षेपः. The pro-initial division is shadowed forth by a covert reference to the subdivision परिसर्प, the definition of which is दृष्टनष्टानुपरणं परिसर्पश्च कथ्यते. The medial division is distinctly named in the stanza and its subdivision आक्षेप which is defined as गर्भबीजसमुद्भेदाक्षेपः परिकीर्तितः is alluded to. The other two divisions are also specified there. The stanza is quoted in Kā. to illustrate नाट्यनैपुण्य. The figure speech is उच्यते. iv. 31-4. Rākshasa meant to say, 'To चागक्य may discomfiture come !' The door-keeper, entering, wanted to make the customary salutation, 'May victory come to the minister !' But the double interruption in their speeches gives a different turn to them. It apparently makes the doorkeeper say, 'To Chanakya may victory come' and further add 'May discomfiture come to the minister'. Rākshasa is taken aback at the ominous turn and is filled with dismay; and he asks the doorkeeper what he means to say. The passage forms a sort of premonition ( पताकास्थानक ) pre-saging the discomfiture of Rākshasa and the victory of Chanakya. The Mss. read दुरात्मा चागक्यबटुः in. iv. 31-5. But as दुरात्मन् and बटु are abusive terms ill-suited to the new turn of expression given to it, I drop them. vi. 318 कस्मिन् प्रयोजने मयायं प्रहितः—Note the effort that Rākshasa has to make to recollect the errand. iv. 320 वेन्नपाणिः पुरुषः—The policeman is a Māgadhi-speaking character. iv. 321-49. The stanza दुले० states why people are ordered to clear the way. It thus forms a part of the reply to the question of the people regarding the cause of उत्सारणा. It should accordingly be included in it, and not go before it. I would therefore read the speech as under:—पुरुषः । ओशालघ अय्या ओशालघ । आकाशे । अय्या किं भणघ । किंमिन्त ओशालणा कलीअदि त्ति । अय्या एशे खु कुमाले मलयकेदु शमुप्पण्ण-शि,शवेअणं अमच्चक\*कशं पेस्किहुं इदो आग\*अदि । ता ओशालणा कलीअदि । णं पेस्कय । दुले पच्चादात्ती दंशणमवि दुल्लहं अधअेहि । कल्लाणकुलहराणं देआणं भूमिदेआणं ॥ ४ ॥

iv. 4 With कल्लाणकुलहर compare रङ्गकुलघर K. M. ii. 2. The plural देवाणं is a plural of respect. In the metaphor of भूमिदेव

the word देव by pre-eminence denotes Indra; compare *infra* iv. 11. पृथिवीतलत्रासव. The figure of speech is व्यस्तरूपः. iv. 410 ततः प्रविशति .....मलयकेतुः—To surprise Rākshasa by his visit Malayaketu enters by the private door.

iv. 5 जन in मातृजनस्य is used in a collective sense. Compare the use of गग and such other terms to denote plurality in modern Bengali. मातृजन and जननीजन include step-mothers. There is a fusion ( संकर ) of पर्याय and स्वभावोक्ति.

iv. 6. अकापुरुषानुरुपां धुरमुद्यच्छता—bearing the yoke worthy of a brave man, that is, doing deeds of valour, bearing up manfully; cf. मकरध्वजेन बान्धवधुरा समुद्धृता, Māl. vii. The fruit of अकापुरुष-धुरोद्यमन is आत्मान आजिनिधनेन वा रिपुवधूनयनेषु स्वजननीबाष्पसंक्रमणेन वा पित्राराधनम्, which goes not to the agent ( कर्तु ) Malayaketu, but to his father Parvatāka. So the poet uses the परस्मैद् and not the आत्मने-पद् form; see P. i. 3:75,72—समुदाङ्ग्यो यमोऽग्रन्थे । स्वरिताजितः कर्त्र-भिप्राये क्रियाफले. The term पितुः does not denote Parvatāka, the father of Malayaketu, in particular, but his ancestors in general, the singular standing for the class of *Pitris*. Parvatāka fell not in battle, but died in the arms of the poison-maid. iv. 62 एक एवाह ..... मित्रमि forms no part of the order of Malayaketu to the chiefs; see *infra* iv. 61—भो भो राजानः कुमारः समा-शापयति, न स्ववहं केनविदनुगतस्य हति. It rather gives the reason of the order dispensing with the attendance of chiefs. I, accordingly rearrange the several parts of the speech. There is a similar transposition in Mk. vi. which reads—कथं रति उजेव, पभादं संवुत्तं. This should be corrected to कथं प्रभादं संवुत्तं, रति उजेव. Another notable instance occurs in P. R. ii, 101 where घननिमिरचये बान्धवे बन्धकीनाम् should interchange place with शशे हरिको वैरिणि स्वैरिगोनाम्. One more case to the point may be cited where the third and the fourth lines have been transposed. It is Jh. xi. 61, where I read the latter half as under:—शिखिगोरे सहसे सहसेरितामिति रवैरुदेता रुदिताः स्त्रियः.

iv. 7 सोत्सेव, from उत्सेव m. height, means high, tall. मर्यादा is the limit to which tidal waters go, tidal mark. It also means bounds of propriety, deference. There is a fusion ( संकर ) here of स्वभावोक्ति, अर्थान्तर्यास, उपास and श्लेः. iv. 7 —Malayaketu orders the chamberlain to turn back with the state palanquin ( शिबिका ). That this was being brought by the bearers is clear from the reading ससैनिको in the stam direction which follows. It is a clerical error for सशैबिको ( accompanied by the palanquin-bearers ). iv. 76 शिख-

रसेन द्वारकृत्य—The र्वा suffix implies that the mediation of the said intermediary was formal, the actual loadstone, that attracted them being the noble qualities of the Prince. iv. 7'. For आभिगामिकगुण see Ar. vii, Kam iv. 69. वीरराघव ०। Mv. iv. derives आभिगामिक as under:—अभिगमाय प्रभवन्तीति आभिगामिकाः. तस्मै प्रभवति संतापादिभ्यः ( P. V. i. 101 ) इति उक्त्वा प्रत्ययः. iv. 7 -7-Removing ugly repetitions I am disposed to read the passage as under:—यथा नामात्यराक्षसं किंतु सेनापतिं शिखरसेनं द्वारकृत्य वयं दुष्टामात्यपरिगृहीतास्त्रद्रुगुप्तादपरक्ताः दुमारमाभिगामिकगुणयोगादा प्रयणीयमाश्रयामहे । iv. 7<sup>9</sup> On विजिगिषु see Kām. viii 6. II and on आत्मगुण see Kām. xv. 11 31. With the speech of भागुरायण compare Ar. V. 4—लोकयात्राविद् राजानमात्मद्रव्यप्रकृतिसंपन्नं प्रियाहेतद्वारेणाभयेत् ।.....अहमाश्रये सुरसौ विजये सुराभिगामिकगुणयुक्त इति । iv. 7<sup>13</sup> एवमेतत्, किंत्वमात्यराक्षस०—भागुरायण who is, a secret agent of चाणक्य avails himself of every opportunity to shake the confidence of Malayaketu in Rākshasa and create a rupture between the two. The tactics employed are those of भेद which is thus described:—

स्नेहापरागानयनं संघर्षोत्पादनं तथा ।

संतर्जनं च भेदोर्भेदस्तु त्रिविधः स्मृतः ॥ Kām. viii. 8.

In the present act there is स्नेहापरागानयन only. The fifth act sets forth the other two. iv. 7<sup>15</sup> सुहृज्जनापेक्षया—out of regard for his friends चंदनदास, शारदादास, विराघगुप्त &c. iv. 7<sup>29</sup> तन्नोपसर्पामः—Malayaketu proposes to wait without and overhear the conversation.

iv. 8 सखभङ्ग—damping the spirit. स्वैः आलापेषु—In conversation with their own people. iv. 8<sup>17</sup> गन्दुलविणोसदूणस्त—In the days of the Nandas public festivals were regularly held. They had ceased ever since the civil war began. People were grieved at their discontinuance, which they connected with the overthrow of the Nanda rule. iv. 8<sup>17-20</sup> The editions insert before बहु माणिदो the words जणिदपरिदोसो ( T परिचओ ) अभिमदबन्धु ( T वधू ) समागमो विअ ससिणेहं. Of these जणिदपरिदोसो ( T परिचओ ) and ससिणेहं partly cover the same ground as परिदोसं समुत्पादन्तेण and बहु माणिदो do; and the florid style, indulging in the simile of अभिमदबन्धु ( T वधू )-समागमो is too grand in the mouth of the messenger; see my note on i. 18<sup>7-65</sup>. I look upon the whole portion as interpolated.

iv. 9 कौमुदी is a contraction of कौमुदामहोत्सव, formed by the

elision of the latter member महोत्सव. See the note on क्वेतु (i. 6) *supra*. चन्द्र signifies Chandragupta as well as the moon. कुमुदानन्द means delighting vulgar people as also delighting night lotuses. कुमुद in the first sense is a bahuvrihi compound ( इत्सिता मुदा येषां ते कुमुदाः । ). The *double entendre* in कुमुदानन्दे चन्द्रे implies उपमानोपमेय-भाव of Chandragupta and the moon and results in उपमा. The latter is a part of व्यतिरेक establishing the superiority of Nanda over Chandragupta. iv. 93 परिवादी ( Sk. परिपाटी ) f. means a series. But two stanzas only can hardly be said to form a series. So I read परिवादी ( Sk. परिपाटी ) signifying a short recital.

iv. 10 सद्यःक्रीडारसः—The term क्रीडा is equally applicable to public festivals and amusements as also to private sports and pastimes, see Kā. Su. iv. The reading लोकोत्तरं is recovered from the Moro. ms. With the stanza compare Ki. ii. 47, सहते न जनोप्यधःक्रियां किमु लोकाधिकशाम राजकम्. The figure of speech is अर्थापत्ति. iv. 105. गुण, as once noted before, means उत्कर्ष. iv. 105-17 Note the indiscriminate use of the future and the potential here. It is due to the influence of the अव्यय which was the vernacular of the poet's time. iv. 1022 हस्तगतो मे चन्द्रगुप्तः भविष्यति—Rākshas means that he will crush him like a fly. भागुरायण interprets his words differently. He artfully insinuates that Rākshasa now expects to become the Prime Minister of Chandragupta, as he had been that of his father. Now that he has dismissed his avowed enemy चाणक्य, he is satisfied. He does not want to depose him. I drop भविष्यति of mss. to make the portion of the speech correspond to the succeeding speech which is understood to repeat it. iv. 1028-29—There is much confusion in mss. here. One reads उद्धरणे ननु सौकर्यम्, and another उद्धरणे सौकर्यम् for what ought to be उद्धरणे ननु सौकर्यम्. One has अवश्यं पश्यति and another अवश्यमवगच्छति, where there should be simply अवपश्यति. In one there is the spurious addition of किञ्चित् and in another there is the much-to-be-deplored omission of न. The text has been restored after a careful consideration of various readings.

iv. 11 देवस्य येन—Hemachandra gives पृथिवीशक्र among the synonyms of राजन् ; see Abh. Ch 689. The stanza contains the fusion ( संकर ) of पारकर and काव्यलिङ्ग.

iv. 12 राज्ञां चूडामणोन्दुः—Construe मौर्यः स्वैरेवोत्पाद्यमानमाज्ञाविधातु किं विषहते इति ( हेतोः ) कौटिल्यः पुनरपि प्रतिज्ञां न करोति. The diadems were crescent-shaped; hence they are compared to the Moon. The planting of the foot on the heads of kings is indicative of their

subjugation by Chandragupta. As regards the displacement of इति in the second line compare किं मां नालपतीत्यं खलु शः कोपस्तया-श्रितः, Amaru. 24. Compare also Bk. iii. 15 and G. S. IV. 12. The indicative विषहते stands for the potential विषहेत, and the present करोति stands for the perfect चकार. The कृत suffix युज् ( अन ) in कोपेन expresses ताच्छीत्य 'nature'; see P. iii. 2.151. क्रुधमण्डार्थेभ्यश्च. The homicidal rites mentioned in the third line refer to इयेनेष्टि for which see Āsval, ix. 7 and Rām, vi. 73.17.26. चाणक्य is said to have performed these rites to cause the death of king Nanda; see Kām. I. 4—पस्याभिचारवज्रग वज्रऽवलनतेजसः । पपांतामूलतः श्रीमान् सुपर्वा नन्दपर्वतः ॥. The difficulties of the homicidal sacrifice consist in its rigid ritual and arduous performance, as also in warding off the disturbances that threaten to frustrate it. शकटदास attributes चाणक्य's forbearance to two cause-, namely, the difficulties of the homicidal sacrifice and the uncertainty of the future. It should be borne in mind that the speech is meant to set at rest the doubts of Rākshasa. शकटदास does not want to justify the indignation of Chandragupta; for that is not relevant here. Why चाणक्य did not take a fresh vow is the question at issue; and that is answered by शकटदास. Accordingly the four lines together form a complex, and not a compound sentence made up of two co-ordinate sentences. The last two lines of the stanza form the principal, and the first two the subordinate, sentence. The two are joined by the causal conjunctive इति. iv. 12<sup>3</sup>—With my eye on iv. 12<sup>1</sup> गच्छ विश्रामय करभङ्गम् । and on iv. 12<sup>4</sup> अहमेवार्थं द्रष्टुमागतः, I am tempted to read अहमपि कुमारं द्रष्टुं गच्छामि here. iv. 12<sup>11-12</sup> कियन्तं कालम्—for a little while; see Bh. I. 78, परगुणपरमाणुं पर्वतीकृत्य नित्यं निजहृदि विकसन्तः सन्ति सन्तः कियन्तः and गीत. vi. 3, त्वदभिसरणरभसेन वलन्ती पतति पदानि क्रियन्ति चलन्ती. उदासितव्यम्—see 1.14<sup>21</sup> supra. iv. 12<sup>13</sup> कालहरणं n.—delay. iv. 12<sup>21</sup> चन्द्रगुप्तप्रकृतीनां चाणक्यदोषा एवापरागहेतवः—Here Malaya-  
yaketu gives expression to the idea put into his head by भागुरायण; see supra iv. 8 अमत्तराक्षसश्चाणक्ये बद्धवैरो न चन्द्रगुप्ते etc. iv. 12<sup>23</sup> एतद्धि प्रवानतमम्—see Ar. viii, Quotation from भारद्वाज, व्यसनयोरमात्य-  
व्यसनं गरीय इति । मन्त्रो मन्त्रफलावाप्तिः कर्मानुष्ठानमायव्ययकर्म दण्डप्रणयनं मित्राटवीकातिषेधो राजरक्षणं व्यसनप्रतीकारः कुमारश्रमभिवेकश्च कुमाराना-  
मायत्तममात्येषु । तेषामभावे तदभावच्छिन्नपक्षस्येव राज्ञश्चेष्टानाशो व्यसनेषु चासन्नो परोपजापः । वैगुण्ये च प्राणबाधः प्राणान्तिकचरत्वाद्वाश् इति 1; see also Bodhi.  
66-26, रक्षार्थं स्वामिराष्ट्यर्थं दुर्गामेन्द्रबलीदयम् । आमात्यप्रकृतिस्तरमात् प्रकृतिभ्यो गरीयसी. iv. 12<sup>84-85</sup> संभावेत—adequate; accepted, that is, admitted by

all. With respect to remedying the evil of ministerial defection two cases are considered here. One is that of joint administration where the affairs of state are managed by the king and his minister jointly. The other is that of autocratic administration where they are managed by the king alone. In the first case as there is joint action, I substitute the conjunctive particle च for the disjunctive particle वा of Mss. after आत्मानि in the text. To mark out the second case I read वा after स्वयम् in accordance with H (M). स्वयं वा (समासज्य) is equal to स्वस्मिन् वा समाधाय. For this use of स्वयम् compare यस्य वास्ति स्वयं प्रज्ञा शास्त्रं तस्य करोति किम् । यस्य चास्ति स्वयं प्रज्ञा शास्त्रं तस्य करोति किम् ॥. iv. 1236-38 Mss. have एतत् संभवति where एतत् points to प्रतिविधान occurring at the very end of the speech. For the sake of perspicuity I read एतत् प्रतिविधानं संभवति. The substitution of प्रतिविधाने for प्रतिविधातुम् is based on the readings of T (G) and H (N. Bc.).

iv. 13<sup>3</sup> शत्रुमभिशोक्तुः—On the use of the accusative see P. ii. 3.69.—न लोकाभ्ययानिष्टास्त्रलथेतुनाम्. The suffix तुन् (तु) in अभिशोक्तु denotes साधुकारिता, see P. iii. 2.134—135—आक्रेस्तच्छीलनदुर्मतत्साधुकारिषु तुन् ।

iv. 14. त्वय्युत्कृष्टं—The stanza contains five locative absolutes. The first extols the strength of Malayaketu. The second shows the feasibility of अन्तःक्रोप. The third refers to साचव्यसन in the case of Chandragupta. The fourth points to the weakness of the inexperienced Maurya king. And the last sets forth Malayaketu's मन्त्रिसम्बुद्. This the minister modestly belittles by adding मार्गमालकथनव्यापारयोगोद्यमे.

iv. 15 उत्तुङ्गस्तुङ्ग—Mark the contrast of शोण in reality and शोण in name, of उत्तुङ्ग, and तुङ्ग, of अतिमुखर and मुखर and of उत्सादिततट and अवसीदतट. Mark also that in the case of elephants the attributes of height and colour are predicated not of particular parts but of the whole body, whereas in the case of the river, only the banks are high and only the trees are dark. Mark further the distinction implied in the flow of ichoral exudation indicative of the vigour of youth and the dropping of water suggestive of the decrepitude of old age. These fitting attributes go to show that each of the elephants singly is more than a match for the river-god. Their corps is sure to worst the शोण barring in vain their triumphal march. Elephants were very much prized in ancient times. With them they forded rivers, made way through forests; crossed mountains and battered the walls

of fortified towns; see Kām. xv. xix. 12.1-3. Mallinātha renders गजपति by महागज, see Si. vi. 55. Compare तुरगपति, Panch. 11-7; अहिपति Nag. Imperative forms are preferred to those of the future in this stanza and its sequel, as they better accord with the impatience and impetuosity of the speaker. The figure of speech is **व्यतिरेक**.

iv. 16. Having spoken of the fording of the शोण the speaker here tells us of the investing of पाटलिपुत्र. The elephants spout water over their bodies to cool themselves, which coming down in small particles mingles with ichoral exudations and descends in torrents. The figure of speech is **उपमा**. The similiarity of elephants and clouds in two particulars is expressed by the sameness of attributes **गम्भीरगर्जितरव** and **विकीर्णसलिल**, and in the third by the parallelism of **मदाम्बुमिश्रशीकरोद्गार**, and **आसारवर्षोद्गार**. iv. 16 इति भागुरायणेन—The abrupt exit of Malayaketu implies his hasty determination to order the march immediately. Hence it is that Rākshasa is anxious to know the auspiciousness or otherwise of the day of starting. At the close of the fifth Act there is a similar abrupt exit of the Prince announcing his sudden determination to invest the enemy's capital forthwith. iv. 166 कथम् । क्षपणकः—The term क्षपणक denoted a Buddha or a Jain ascetic. Of the two, the former was esteemed and respected as much for his piety as for his learning, while the latter was despised and shunned on account of his bigotry and superstition and also for his nudity and uncleanly habits which made him **बीभत्सदर्शन**. By क्षपणक, Rākshasa understands a Jain ascetic and shrinks from his inauspicious sight; compare Mk. vii. 101-102,—**कथमनाभ्युदयिकं श्रमणकदर्शनम्**; see also Hch. 168. iv. 168. The manuscripts read **अबीभत्सदर्शनम् कृत्वा** ( vl. कारयित्वा ) **प्रवेशय** ( एनम् ). जीवासिद्धि as a Buddha ascetic, was **अबीभत्सदर्शन**. So कृत्वा and कारयित्वा are redundant and are on that account left out.

iv. 17 शाशानमलिहन्तारणं—Arhat is one of the names of बुद्ध. In Bu. xiii. 61, he is called महाभिषज् curing men of the maladies of राग etc. by the panacea of right knowledge. The implied meaning of the satanza is as follows:—Abide by the rule of worthy चाणक्य who is the physician that cures persons of the malady of delusion, prescribing what is bitter only in the beginning but beneficial in the end. This is an instance of **शब्दशक्तिमूलकवस्तुध्वनि**. The figure of speech is **रूपक**. iv. 17<sup>1</sup> शावग—The term श्रावक denotes a lay follower of Buddhism, see D. P. 59. 75; Tr. §, 12; Māl. x, 191. In the passage before us it is a term of euphemistic address used with reference

to one of opposite persuasion showing a reverent attitude towards a Brauhna ascetic. Compare the use of भगत ( Sk. भक्त ) by Sādhus. धम्मशिखो—Salvation to be attained by faith ( lit. religion ); see v. 2 लोउत्तरेहिं लोड् शिखिं मगोहिं गश्चन्ति *infra*.

iv. 173-18. शावगा णिऋविदे &c—जीवसिद्धि appoints the very day on which the events of the fourth Act take place as propitious, the precise time of starting being the evening. It was the full-moon day. This lunar day is generally regarded very auspicious; being the most perfect of the perfect ( पूर्णा ) tithis see Mu. Ch. i. 4.

नन्दा च भद्रा च जया च रिक्ता पूर्णेति तिथ्योऽशुभमध्यशक्ताः ।  
सितेऽसिते शश्वसमाधमाः स्युः सितज्ञभौमार्किगुरौ च सिद्धाः ॥

For astrological calculations the day is divided into fifteen parts called मुहूर्तs and so is the night. The evening forms the fifteenth diurnal muhūrta. It is said to be under the influence of the lunar mansion पूर्वाफाल्गुनी; see Mu Ch. vi. 50. Now in accordance with the distribution of lunar mansions into four groups and the assignment of these to the four quarters of the heavens, the said पूर्वाफाल्गुनी mansion is southerly. This is favourable to journeying southward. See पौयूत्रवारा on Mu. Ch. xi 33—

प्रातःप्रारिकैः कृत्तिकादिसप्तनक्षत्रैः पूर्वस्यां यात्रा प्रशस्ततमा । एवं दक्षिणस्यां मघादि सप्तमैः । पश्चिमागमनुराधादिसप्तमैः । उत्तरस्यां धनिष्ठादिसप्तमैः ।

The auspiciousness of the time appointed is further ascertained from the nature of the zodiacal contact. In course of a day each sign ( राशि ) in succession appears in the eastern horizon owing to the apparent rotatory motion of the celestial sphere. This contact of the sign and the horizon is called लघ्न. The term is also applied to the time of contact. It is named after the graha presiding over the sign. In the present case the zodiacal contact ( लघ्न ) is named after बुध 'Mercury' This planet is said to preside over मिथुन 'Gemini' and कन्या, 'Vergo'. Of these the latter is not possible. For in that case the Sun would be in मीन ( Pisces ) which should give approximately the month of Phālguna as the time of undertaking the expedition. But the feigned quarrel of the third Act took place on the full-moon day of Kārttika and shortly after that Karabhaka was sent to राक्षस with the intelligence by the bard स्तवकलश. Supposing a fortnight to have elapsed in the expectation of the rumoured retirement of चाणक्य to a penance forest before the express



was posted off, and allowing another fortnight to cover a journey of more than a hundred *yojanas* we come to the full-moon of मार्गशीर्ष, which may be taken as the time of the arrival of Karabhaka. The contact of मिथुन (*Gemini*) gives this time. The Sun then occupies the sign धनुस् (*Sagittarius*). This period is deemed particularly propitious for यात्रा (journey); see Mu. Ch. xi. 8. The month in which the Sun's course lies through धनुस्, is मार्गशीर्ष. This is one of the months in which kings set out on their expeditions of conquest; see Ms. vii. 18<sup>2</sup>. It falls in हेमन्त (autumn). In that season evening is considered to be very auspicious; see Mu. Ch. vi. 98. At the time appointed there is another fortunate coincidence. It is the sudden rising and setting of केतु. It presages good luck; see Bri. S. xi. 8. To sum up, the concurrence of the sign धनुस्, the month मार्गशीर्ष, the time गोधूलि and the auspicious *augury* of अचिरस्थितकेतु establish and enhance the merit of मिथुनलग्न.

The next point considered is the aspect of the Moon. This luminary is said to be easterly when it is in मेष, सिंह and धनुस्, southerly when in वृषभ, कन्या and मकर, westerly when in तुला, कुम्भ and मिथुन, and northerly when in कर्क, वृश्चिक and मीन. In the present case the Moon rises in the contact of *Gemini* (मिथुनलग्न). It is, therefore, westerly. Now a person travelling from north to south has the westerly Moon to the right of him. This is believed to confer happiness; for it is said, संमुखोऽर्थस्य लाभाय दक्षिणः सुखसंपदे । पृष्ठगः प्राणनाशाय वामे चन्द्रे धनक्षयः ॥

The speech under notice forms a sort of premonition (पताकास्थानक). In this light it is to be interpreted as under—'Reverent Sir! I have it. The full-moon day is auspicious in all respects from noon downwards. Also the Kshatriya agent of चाणक्य, namely, भागुरायण, opposes your going from the north, the land of the living, to the south, the land of the deed. Moreover, O valiant man, who are nearing your fall, there will be your union with wise चाणक्य on your going to पाटलिपुत्र, when Malayaketu who has a sudden rise will have a sudden fall and King Chandragupta, perfect in all the members of the *body politic* will be supreme'. By auspiciousness is implied the elevation of राक्षस to the premiership of Chandragupta. There is an allusion here to the express order of चाणक्य to भागुरायण to save the life of राक्षस under any circumstance; and he does save him from the untimely end which overtakes his

friends, the five Mlechchha Kings in the fifth Act. The author also foreshadows the triumph of Chandragupta and the capture of Malayaketu announced in the sixth Act. There is, besides, a reference to the future meeting of राक्षस and चाणक्य as described in the seventh Act. शावगा is the मागधी vocative singular; see Pr. P. xi. 13. For दक्षिण in the sense of अनुकूल see Jagaddhara on Mal. i. 69; see also Vai. With the equivocation involved in णक्ते compare Vās.—स त्रिशंकुरिव नक्षत्रपथस्खलितः, and P. R. i—अये एतावति वीरमण्डले भवानेव नक्षत्रविद्याकुशलः. For शूर in the senses of a brave man and the Sun see A. S. 470, and compare Vās.—केचित् कुमुदाकरा इवासोढशूरभासः. The words नक्षत्र, क्षत्र and लग्न belong to the neuter gender in संस्कृत. But they are here used in the masculine according to the rule लिङ्गमतन्त्रम्.

A good many manuscripts read णिवृत्तदात्तमकलणा which means 'After the seventh करण is over.' A करण is the half of a lunar day. There are eleven करणः; of these the seventh is भद्रा or विष्टि. It is regarded inauspicious. The first half of a full-moon day is taken up by this करण. After the करण is over the other half of the full-moon day is auspicious. See Mān. 765, पूर्वभागं परित्यज्य पूर्णिमा गमने वरा. This reading suits the astrological considerations. But it does not square with the premonitory interpretation. So it is rejected. iv. 18 अस्ताहिमुहे शूले, as applied to Rākshasa, is vocative plural of respect. The participial noun लग्न signifies संयोग in the premonitory interpretation; see P. iii. 3. 114—नपुंसके भावेक्तः iv. 18 तिथिरेव तावन्न शुध्यति—The full-moon day, though generally auspicious, is considered inauspicious for a journey ( यात्रा ); see Mu. Ch. xi. 9.

iv. 19 चन्दे उणो दशगुणे—In the stanza that follows stress is laid on चन्द्रबल. In Ath. Jy. too, we read तिथिरेवगुणा प्रोक्ता नक्षत्रं च चर्तुगुणम् । वारश्चाष्टगुणः प्रोक्तः करणं षोडशान्वितम् । द्वात्रिंशत्कगुणो योगस्तारा षष्टिसमन्विता । चन्द्रः दशगुणः प्रोक्तस्तस्माच्चन्द्रबलं बलम् । This passage gives prime importance to चन्द्रबल, while it is apparently silent regarding the importance of राशिलग्न. Guided by them I reject चउदाश्टगुणे लग्ने which is the reading of the Mss. To make the verse a perfect आर्या I add एवेव in the first line after चउगुणे.

iv. 20 लग्ने होदि शुलग्ने—The premonition ( पताकास्थानक ) is here resumed. It is as under:—'The union is a happy union, here being the friendly attitude ( lit. mentality ). Give up the unhappy union with Malayaketu. Going there, you will be vastly benefited with Chandragupta in your favour'. सौम्य—( 1 ) Budha

or Mercury, ( 2 ) Good, friendly. ग्रह—( 1 ) planet; ( 2 ) resolve, mentality. iv. 19<sup>2</sup> शंवादेदु शावगे । हगे उण गमिइशं—The proposal of Rākshasa to consult other astrologers is resented by जीवसिद्धि who goes away apparently in a dudgeon. Māgadhi हगे and Mahāristri अहअं or अहयं are related to Sanskrit अहम् with an additional क before the final consonant. Compare असकी, यकः &c., in संस्कृत and ego in Latin. iv. 20<sup>4</sup> कुविदे.....भभवं कदन्ते०—Jīvasiddhi apparently means that he believes Rākshasa's good fortune is leaving him, since he puts greater faith in the statement of strangers than in that of his friend. The speech further implies that Rakshasa is courting his own ruin by siding with Malayaketu who was hostile to Chandragupta, leaving the latter who was the only surviving son of his late sovereign Nanda. कृतान्त means दैव, for which see Vai. From it is derived कार्तान्तिक meaning a fortune-teller, an astrologer. पक्ष means a proposition, statement, as well as a side. iv. 20<sup>11</sup> अथाहिलासी सूरौ—There is श्लेष in सूरौ which signifies the Sun as well as a brave man, as noted in iv. 18, notes. As the adjective भभवं does not square with the implication, it is dropped; see I 5<sup>9</sup>, notes, उवरज्जदि किल चन्दो ति iv. 20<sup>11</sup> अथाहिलासी—compare Hch. 176.—अस्ताभिलाषिणि सवितरि and Hch. 187.—तारकराजम्...अस्तमभिलषन्तम्.

iv. 21 आविभूतानुत्तगाः०—The flush of morning twilight suffused all over the trees is metaphorically spoken of as the glow of love; and their shadows moving in the direction of the Sun and getting close to him as the latter rises high in the east are compared to persons flocking to one in prosperity and trying to be always near him. The shadows in the evening turn away from the setting Sun. The trees are, therefore, said to forsake him. For अनुराग in the double sense of redness and love see K 153, l. 2 and Si. xi. 66. The word पल्लञ्जाय n. a tatpurusha, from पत्र and छाया, denotes छायाबाहुल्य on account of the thick foliage of trees. अदूरम्—close, near. प्रायो भूत्यास्यजन्ति०—The prophetic statement is verified in the case of Malayaketu. See Act vi. 32<sup>4</sup> infra. The mythical mountains of sunrise and sunset are the clouds ( Vedic पर्वत ) on the eastern and western horizon where the Sun rises and sets. The figure of speech is अर्थान्तरन्यास.

END OF ACT IV

called

The Bait.

## ACT V.

v. पेटिका, प्रसेविका and स्थगिका are synonyms meaning a box, a casket. In Hch. 256, we come across पाथेयस्थगिका. In Abh. Ch. 718, we read स्थगी ताम्बूलकरङ्कः. In D. N. v. 29, it appears as थावेअ which makes us suspect that the word is imported from प्राकृत.

v. 1 बुद्धिजलं—To the circumscribed vision of Siddhārthaka the objective of the policy of चाणक्य seems to be the incrimination and eviction of Rākshasa, which he was commissioned to bring about. That he sees nigh, naturally with a feeling of exultation. The real objective, however, that चाणक्य has in view, is to induce Rākshasa to accept the premiership of Chandragupta and thereby to make the latter secure on the throne. देशकालविभाग or देशकाल is one of the five constituent elements ( अङ्ग ) of successful statesmanship ( मन्त्र ). With जङ्गणजल for गिङ्गणजल compare चन्दसिरिणो for सिरिचन्दस i. 1817 *supra*. The inversion is warranted by the rule प्राकृते लिङ्गवचन-मतन्त्रं पूर्वनिपातानियमश्च. The figure of speech is सावयवरूपक. v. 13. किल expresses a feigned action ( अर्थाक ); compare Jh. iii 50; ki. viii 48. He pretends to go to पटलिपुत्र only to be arrested by the guards. v. 14 जाव से आभ्रमगं पडेवालेमि—The ill-omened sight of a क्षपणक is welcome to Siddhārthaka for he wants to be balked in his pretended mission by Malayaketu's van-guards. Hence he bides his coming.

v. 2 The reference to the ideal of arhatship points to जावि सिद्धि being a Hīnayānist. In the Bodhisattvayāna or Buddhayāna, *i. e.* Mahāyāna, men attain to Buddhahood through the intervening stage of a Bodhisattva, In Arhadyāna or Śrāvakayāna, *i. e.* Hīnayāna they aspire to arhatship, that is, Buddhahood without the intermediate step. अलिहन्ताणं पणमामो० Here मग्ग ( sk. मार्ग ) means the four paths of the followers of Buddha. They are स्रोतःप्राप्ति ( entering the stream of the Buddhist laity ), सकृदागामी ( the path of those who have to return once to this world ), अनागामी ( the path of those who no more return to this world ) and आर्हत ( the path of arhats ); see M. P. S. ii. 1-10. The निर्वाण to be reached by these paths, is not, like the heaven of Hinduism, reached after death beyond this terrestrial sphere, but is attained before death in this world ( लोए ). The Buddhist paths are for that reason said to be of superlative excellence ( लोउत्तल ). Hemachandra treats सिद्धि and

निर्वाण as synonyms; see Abh. Ch. 74-75 The stanza under comment conveys a hidden meaning ( शब्दशक्तिमूलक वस्तुध्वनि ). The friend of चाणक्य therein praises his worthy associate of studies for the profundity of his intellect by which he secures the accomplishment of his object with his extraordinary way of working in this world. v. 22-3 I read अस्नागमणे here according with अट्टाणगमण. of iv. 1. It is recovered from the double reading अट्टाणगमणशमुद्-शतलणे of H. (P.). The loss of गमण thereof has given the variants अट्टाणशमुद्शतलणे, अट्टाणशमुद्दतलणे and अट्टाणशमुद्दतलणे. The substitution of शमुद्बहण for गमण in the original reading has given rise to अत्थाणशमुद्बहणे, अट्टाणशमुद्बहणे and पत्थाणशमुद्बहणे. v. 26 The reading adopted in the text is found in H. (B). From this simple original have sprang कण्डदेशनिवेशिदे, कण्णघालिदे, कण्णघाले, मग्गणोकण्णघाले, मग्गदेशकुदाले, करगदे and many other corruptions found in Mss. v. 27 लेहे अ शूरुदि—The particle अ (Sk. च) expresses अवधारण here. It is the same as Gujarati अ v. 212. मुण्डं मुण्डाविअ०—Compare Nīti V. प्रकीर्णकसमुद्देश, कार्यमारभ्या-लोचनं शिरोमुण्डनमनु नक्षत्रप्रश्न इव; compare also S. K. 1 काराविऊण खउरं गामउडो मज्जिओ जिमिओ । णक्खत्ते तिहिवारे जोहसिअं पुच्छिउं चलिओ ॥ The following stanza names the lunar mansions inauspicious for shaving;—रोहिण्यां च विशाखायां मैत्रे (i. e. अनुराधायां) चैवोत्तरासु च । मघायां कृत्तिकायां च द्विजैः क्षौरं विवर्जितम् ॥ The maxim here referred to is मण्डितशिरोनक्षत्रान्वेषणन्याय. v. 219 ण शपदं...अणुऊलेग गश्चीअदि— He means to say that it is not the astrological merit of the day but the passport of भागुरायण that helps a person on his journey. Note that दिन is both masculine and neuter. v. 222. गिगमःपवेशा आशि—Originally singular, आशि (Māg. आशि) stands for आसीत्, as well as आसन्; see Hai. v. viii 3.164. v. 224 भाउलाअगइश मुद्दाए लच्छिद्दि शि—The passport was in the form of a stamp on the cloth worn by a person with a seal dipped in ink made of red chalk or any other dye stuff. see p. c. viii. 34—तवोदयालोहि तमिन्दुबिम्बं विद्विद्युते पार्वणमन्त्रान्त । सायाहसुदाधिकृतेन धातुद्वेणे संन्यस्तमिवैकचिह्नम् ॥ The practice of stamping the cloth worn by a person helps us to say with a degree of certainty that जीवलिद्धि was not nude, and consequently he was not नम्रक्षणक but रक्तट. v. 225 गुल्म meaning guards, includes van-guards, rear-guards, and pickets of soldiers stationed at different points round the camp with signals or passwords; see Ms. vii. 190. and Kām. xvi. 6. The officer of the guards (गुल्मा-धिकारिन् गौलिमक or गुल्मप) is thus described in शु० नीति. 2.—

पञ्चानामथवा षण्णामधिपः पद्गामिनाम् ।

योज्यः स पतिपालः स्यात् त्रिंशतां गौल्मिकः स्मृतः ॥

परिवृत्तिं यामिकानां करोति स च पतिपः ।

स्ववधानं यामिकानां विजानीयाच्च गुल्मपः ॥

It is derived from गुड् 6. p. to defend. v. 238 भण मे कञ्जसिद्धी होतु सि—Say, my mission will prosper; bless my undertaking. v. 243 प्रवेशकः—It is thus defined, यज्ञाच्चैः केवलं पात्रैर्भाविभूतार्थसूचनम् । अङ्कयो- हभयोर्मध्ये स विशेषः प्रवेशकः ॥. An interlude ( प्रवेशक ) differs from a prelude ( विरक्तभक्त ) in one respect only. Its characters are all प्राकृत-भाविन्; and for the matter of that it never begins a play, such is the partiality of purist for संस्कृत.

v. 3 मुहुर्लक्षयोद्देशा—The general statement is made in admiration of the policy of चाणक्य. There is a fusion ( संकर ) of उपमा and अर्थान्तर- न्यास. v. 32 आस्थानमण्डप—The pavilion of public audience. मण्डप here stands for पटमण्डप ( a tent ).

v. 4. कुले लज्जयां च०—The root विक्री requires the locative of of the customer. The present indicative विमृशति has the sense of the imperative. The stanza contains the figure अग्रस्तुतप्रशंसा.

v. 5. नन्दान्वयालम्बिना—Related to the Nanda family, a scion of the Nanda family. On चाणक्यनिराकृतः ( निराकृतः चाणक्यः धेनु; Bahuvrihi ) see P. ii, 2.37—वाहितान्वयादिषु. In स्थैर्यं भक्तिगुणस्य it is the continuity of devotion to Rākshasa from father to son that is referred to. King Parvatata put entire faith in Rākshasa, and was firmly attached to him ever since his secret alliance with him. After his death, Malayaketu continued to profess the same attachment to him. The stanza contains the figure उत्प्रेक्षा. v. 56 नयने विद्वामि—This act of Malayaketu is indicative of close intimacy; see Amaru. 19, Chand. K. i. 13, v. iii. 1 and Si. ix. 96. It is a sport in which one comes from behind unobserved and covers the eyes of another with his or her hands. The latter in recognition tells the name of the person pressing the eyes, who thereupon takes off the hands; see. V. S. 2-3. It is allied to अङ्गुलीताडितक and सुनिर्मलितक of Kā. Sū 18. v. 518 अये राक्षसस्यः मिक्षं जीवसिद्धिः— See Kām. 13 38 - एते ज्ञेयास्तु संचाराः सर्वे नान्योन्यवेदिनः v. 515 गन्निस्सं The attrition of the termination सि to a mere m sound in the प्राकृत future was the precursor of a similar change that took place in the fullness of time in the present. It is noticed casually in a note by Hemachandra; see Hai. v. viii. 3. 141. This resulted in the termination

उं of the अपभ्रंश and ऊं of the Gujarāti first person singular of the present tense. v. 520 शयं ख्येव.....अत्तणो अवलज्जामि—The wrong which जीवसिद्धि pretends to be doing to himself is that of being implicated in plotting the murder of Malayaketu which he imputes to Rākshasa v. 527 किं एदिणा शुद्धेण—What signifies hearing it ? One does not care to hear what is secret or what is outrageously bad. v. 529 ण हि लहइशं, जीवसिद्धि slyly alludes to the wide currency of the report ascribing the murder of Parvataka to Rākshasa. Of course it was circulated by चाणक्य, as we learn in i. 142-4 *supra*. v. 534 युक्तमिदानीमर्थिने कथयेतुम्—What is told to another without his seeking to know it, carries no weight and makes no impression; and a person who wantonly exposes his friend is not believed in. v. 536 णिवशामणे—On the free use of परस्मैपद and आत्मनेपद terminations in प्राकृत, see Hai. v. viii. 3.137, 144, 180, 181. v. 542 The speech भागुरायणः । ततस्ततः । added after this in Mss. has a very suspicious look. ततस्ततः is used when a narrative is long and digressive. But the story of जीवसिद्धि is short and to the point. So I drop it. v. 545 जीवसिद्धि was expelled from the capital with disgrace because he was concerned in the murder of Parvataka. He was suspected of doing the deed at the instigation of Rākshasa who was his friend. The sentence of banishment proclaimed him to be the murderer. Answering to the charge of the murder, I supp'ly before सि क्कुअ the word घादगे which is wanting. v. 547 ताल्लिइ आलहीअदि येण—He insinuates that Rākshasa is plotting the murder of Malayaketu to serve his end. v. 558 चाणक्येण विहाकज्जाए णामं वि ण शुद्धे—This is, of course, a political lie.

v. 6 सुहन्मुत्तादिपुमधिकृत्य—Here रिपु refers to Rākshasa and सुद्धे to जीवसिद्धि who feigned friendship with Rākshasa. v. 61 हन्त कृतार्थोऽस्मि—By अर्थ (lit. object) is meant the fathering of the guilt of having murdered Parvataka on Rākshasa, which he was commissioned to do by चाणक्य; see i. 1919 and i. 1920 *supra*.

V. 7. मित्रं ममायमिति—The adverbial form अन्वर्थतः means the same as अन्वर्थम्; compare यथार्थतः and यथार्थम्. There is a fusion ( संकर ) of सहोक्ति and काव्यलिङ्ग in the stanza. v. 76 तस्मिन् काले सर्वार्थसिद्धिं राजानमिच्छतो.....पर्वतेश्वर एवार्थपारंपन्थी—The passage informs the reader that Sarvārthasiddhi was alive when पर्वतेश्वर was murdered. परिपन्थी ( परि विरुद्धं पन्थयितुं शीलमस्य, p. iii. 278 )—antagonistic, cf. परिपन्थ. The readings नास्ति दोष एवास्तेति ( T ) and न दोषमवात्र ( H ) overshoot the mark by absolving Rākshasa emphatically and entirely from the guilt.

V. 8 मित्राणि शत्रुःशमिवा०—The particle इव denotes कृतकत्व here. Concerning political friendship and enmity see Kām viii. 73—अमित्राप्यपि कुर्वीत मित्राप्युपचयावहान् । अहिते वर्तमानानि मित्राप्यपि परित्यजेत् ॥ There is a fusion ( संकर ) of काव्यलिङ्ग, पर्याय, and अर्थान्तरन्यास. v. 8<sup>3</sup> अमात्यवधे प्रकृति-क्षोभः स्यात्. The member of the *body politic* here alluded to is बहू. On the advice given by Bhāgurāyaṇa see Kām. viii 69. v. 8<sup>1</sup> सलेहो पुरिसो गहीदो—The captain of the guards failed to notice the casket of jewelry concealed by Sidhārthaka under the armpit. So it is not reported here.

V. 9. आणत्तीअ गुणेषु०—The speaker praises blind fidelity, to defend his own action of perfidy to Rākshasa. अग्रहारिसज्जणोए—Devotion to the master is here described as the fostering *parent* of servants. The reading of the majority is आणन्तीए of which the Sanskrit rendering given by them is आनयन्त्यै. But the प्राकृत equivalent of आनयन्त्यै is आणेन्तीए not आणन्तीए. Even if we look upon आणन्तीए to be a clerical error, the root आनी which takes two objects is here wanting in either. I regard आणन्तीए to be a blunder for आणत्तीए or आणत्तीअ. The same blunder is to be noticed in Se. B. vi. 19. But the commentator is careful enough to render it by आज्ञप्ति. As a converse case I point to Se B. iii 48, दुहिए राहवहिअए भमरोअत्तअम्मि कुसुमम्मि व पवाअए भमरोअत्तअम्मि— which I propose to read दूए राहवहिअअए भमरोअन्तअम्मि दू सुमम्मि व पवाअए भमरोअन्तअम्मि( दूये राहवहदयके अमाद् ददति कुसुम इव प्रखलाने अपयद्-अमरे )—Here त्त has taken the place of न्त. The variant तिपपन्तीए गुणेषु also stands in need of correction. The प्राकृत substitute of तप is थिप, see Hai. v. viii. 4. 137. So we have to read थिपपन्तीअ गुणेषु which would mean ‘content to look at merits ( only ).’ The figure of speech is रूपक. v 9<sup>5</sup>. परिग्रह m.—a domestic servant; see Med परिग्रहः परिजने. v. 9<sup>1</sup> उद्वेष्ट्य दर्शय—The action of unrolling is generally predicated of a scroll or letter; see M. v. 119.—लेखं च नाट्येनाद्वेष्टयति. There is a special term काचनक to denote the string tied round a letter; see Hā. 54. I have, therefore preferred उद्वेष्ट्य to उद्वघाष्ट्य. v. 9<sup>7</sup> स्वस्ति-यथास्थानं etc.--All letters began with the auspicious word स्वस्ति. Secret correspondence was purposely vague. The carrier, who was generally a trusted person, supplied the oral clue ( वाचिक ). See Hā. 54. वर्णदूतः स्वस्तिमुखो लेखो वाचिकहारकः and Ha 167.-संदेशोक्तिस्तु वाचिकम् A letter to a high personage was accompanied by presents; see M. v. 118-119 These presents were called अशून्यार्थः; see Hch. 241 अरमत्त्वामिनां संदेशम-शून्यतां नयता०. On the insidious fabrication of चाणक्य meant to incriminate Rākshasa, see Kām. 9. 6<sup>9</sup>—अर्थोत्सर्गेण महता लेखं श्रावयर्थसंहतैः।



प्रथमपुरुषस्यैह प्रकुर्वीतार्थदूषणम् ॥ v. 919 प्रथममुपन्यस्तसंधीनाम्—The term उपन्यस्त is suggestive of the alliance being उपन्याससंधि. It is thus defined:—अन्यामेकार्थसंसिद्धिं समुद्दिश्य क्रियेत यः । स उपन्यासकुशलैरुपन्यास उदाहृतः ॥ See Kām. i ix. 8. The alliance of Chandragupta and the Mlechchha kings is here styled उपन्याससंधि ( *Stipulation alliance* ) from the latter's point of view. They are said to be *stipulating* for the territory, treasure and elephants of Malayaketu in consideration of their undertaking to kill him. On the part of Chandragupta, however, the alliance was, what they call, उपहारसंधि, ( *bestowal alliance* ) in as much as the latter ostensibly promised to *give away* the territory, treasure and elephants of the enemy to the allied Mlechchha kings; see Kām. ix. 5—संप्रदानात् भवति य उपहारः स उच्यते; and Man. ii 11. 8, गजानश्वस्तथा रत्नं सुवर्णं भूमिमिव च । दत्त्वा यः क्रियते संधिरुपहारः स उच्यते ॥ On account of the *bestowal* ( उपहार ) Chandragupta is spoken of as उपहारिन् ( *bestower* ) in the letter. The traditional reading उपकारिणम् yields no sense. For, we have here before us not a case of उपकार ( *obligation* ), but of उपहार ( *bestowal* ). v. 920 पूर्वप्रतिज्ञातसंधिपरिपण-प्रतिपादनेन—by the granting प्रतिपादन of the stipulated (प्रतिज्ञात) reward of alliance (संधिपरिपण). v. 920 सत्यसंबधः (सत्या संघा यस्य)—whose promise is true i. e., true to his promise. v. 921 एवमुपगृहीताः सन्तः—Who have been so much (एवम्) won over (उपगृहीताः). v. 921 उपहारिणम्—The maker of the *bestowal alliance* (उपहारसंधि), i. e. the pledger. v. 923 कोशहस्तिकाभ्याम्—For हारिक n. ( a collection of elephants ) see Ak. The manuscripts read कोशहस्तिभ्याम्, which is a clerical error similar to कृतकृत्यताम् of I. 15. v. 923 अलकारत्रयं च श्रीमता यत् प्रेषितम्—These are understood by Malayaketu as fee in advance from Chandragupta to Rākshasa for murdering him. v. 924 अशून्यार्थं m. n.—A ceremonial present accompanying a letter or a message to a high personage, especially a king; compare P. Pr. 31-32, विजयार्थं n. v. 925 वाचिकं n.—An oral clue to a vague communication. The root निराकृ means (i) to expel, (ii) to annihilate. The manuscripts read either आसतमात् सिद्धार्थकात् or आसतमादस्मात्. Both are defective. The first is wanting in the identification of the carrier with Siddhārthaka; and the second omits the name of the carrier. In the absence of the mention of the said identification शकटदास would not have written the letter. Had the name of the carrier been not given in the letter भागुरायण could not have called him by his name in the next speech; for he does not know him. I, therefore, read आसतमादस्मात् सिद्धार्थकात्. Viewed as an ordinary epistle of common life, the letter

under notice purports to be addressed to a high personage. He has an enemy possessing much money, vast landed property and many elephants. The addressee and his enemy are presumably cousins, among whom inveterate family feuds are very common. Their consanguinity is inferable from the fact that the former has the power to give away the belongings of the latter, which he could do only if he be a presumptive heir to him. The addressee has obliged the correspondent by destroying his enemy. He sends valuable pieces of jewellery by way of present to him. In return the correspondent undertakes to do away with his cousin with the help of certain friends of his who are in the service of the wealthy proprietor. Lured by the promise of the vast property they join him in the conspiracy. v. 926 **कीदृशो लेखः**—Whose letter is this, that is, by whom is this letter written? v. 9 28.34 When questioned whose letter it was that he carried, Siddhārthaka stammers out **अज्ज ण जाणामि** which, coming after **कस्याय लेखः**—seems to imply that he does not know whose letter it was. When further questioned about the person who was to have the oral clue from him, he stammers out **तुम्हेहि**, as if he meant that Malayaketu and Bhāgurāyaṇa were to receive it. Struck at what appeared a queer reply, Bhāgurāyaṇa puts the question again to him. Thereupon Siddharthaka makes his meaning clear by repeating in full that he was dumbfounded with fear on his being arrested, in consequence of which he did not know what to say. He simulates that he is on one hand reluctant to disclose the secret of his master Rakshasa as it would be an act of treachery, and is on the other hand, afraid of withholding the truth from Prince Malayaketu as it would be an act of treason. v. 915 **अये तदिदमाभरणं**—The indeclinable **अये** expresses **स्मरण** (recognition); see *Med.* v. 974 **मामभिदुह्यन्ति**—The roots **कुञ्** and **द्रुह्** when preceded by prepositions, take the accusative of the object of anger and of malice; see *P. i.* 4. 38—**कुञ्द्रुहोरुपसृष्टयोः कर्म**. v. 979 **आपूर्णेनस्मद्बलं**—The prefix **आ** here has diminutive force; compare **आपाण्डुर**, **आलक्ष्य**, **आनील** etc. The adjective **आपूर्ण** so derived should be distinguished from the past passive participle **आपूर्ण**. Note also that **बल** n. means *an army*, and that **बल** m. means *a strong man, a warrior*; see *A. S.* 505—506. The warriors of Chandragupta are **भद्रभट** and his companions.

V. 10. **साध्ये निश्चितं**—With reference to the army **निश्चित** means resolved, resolute; hence strong, efficient. **अन्वय** m. signifies following; see *Bh.* v. 66—**का स्वसेकाकिनी भार निरन्वयजने वने**. By it

is meant the co-operation of allied forces such as मित्रबल, श्रेणिवल, आदविकबल &c. साधन stands for मौलबल. उभयोः denotes friends ( सपक्ष ) and foes ( विपक्ष ). पक्ष means the cause, and स्वपक्ष the cause of the leader ( स्वामिन् ) साध्य n. signifies the *object* to be achieved and साध्य adj. means 'of which the loyalty or efficiency stands in need of proof', that is to say, 'of doubtful efficiency.' To understand clearly the stanza as applied to a syllogism it is necessary to know something of Indian Logic. अनुमान ( Inference ) is of two kinds, स्वाथानुमान and परार्थानुमान. We are here concerned with the former. Of this threemembered syllogism साध्य, साधन and पक्ष correspond to the major, middle and minor terms of Western Logic. The middle term साधन is generally known as हेतु or लिङ्ग. This हेतु is called केवलान्वयिन्, केवलव्यतिरेकिन् or अन्वयव्यतिरेकिन् according as it is capable of being joined with the major term ( साध्य ) in an affirmative universal proposition only, with its converse only, or with both. The proposition which lays down affirmatively the constant and invariable concomitance of the middle term ( हेतु ) with the major ( साध्य ) is known as अन्वयव्याप्ति; e. g. whatever is smoky is fiery, as is the kitchen. The converse of this is व्यतिरेकव्याप्ति; e. g. whatever is not fiery is not smoky, as is the tank. In these instances the major term ( साध्य ) 'fiery' is ascertained inductively to be always capable of being predicated of the kitchen and incapable of being so, of the tank. Since kitchen is an instance on the side of the minor term ( पक्ष ), and the tank, on the opposite side, they are respectively called सपक्ष and विपक्ष. Now of the three varieties mentioned above the अन्वयव्यतिरेकिन् *hetu* alone makes an argument perfectly sound and irrefutable. A thoroughly sound अन्वयव्यतिरेकिन् *hetu* satisfies five tests or conditions. (i) It must be predicable of the minor term ( पक्ष ); (ii) it must be present in सपक्ष; (iii) it must be absent from विपक्ष; (iv) it must not be disproved by other modes of proof; (v) it must not be impugned by a counter *hetu*. These are respectively called (1) पक्षधर्मत्वम्, (2) सपक्षे सत्त्वम्, (3) विपक्षाद्ध्यावृत्तत्वम्, (4) अबाधितविषयत्वम् and (5) असत्प्रतिपक्षत्वम्. Thus in the ordinary instance 'This mountain is fiery because it is smoky &c.' the *hetu* 'smoky' is predicable of the minor term ( पक्ष ) 'mountain,' is known to be present in the *sapaksha* 'kitchen,' is absent from the *Vipaksha* 'tank,' is not disproved by the प्रत्यक्ष, उपमान or शाब्द mode of proof, and is not impugned by a counter *hetu*. When the अन्वयव्यतिरेकिन् *hetu* does not stand these tests, it leads to fallacies (हेत्वाभास). They are five in number, (1) अनैकान्तिक (५)

विरुद्ध (3) सत्प्रतिपक्ष (4) असिद्ध and (5) बाधित. The first is threefold, साधारण, असाधारण, and अनुपसंहारिन्. Of these three the साधारण and असाधारण varieties violate the third and the second condition respectively, and the अनुपसंहारिन् variety is void of both. The second fallacy violates the same two conditions and the other three respectively infringe the fifth, the first and the fourth conditions. The stanza under notice deals with अन्वयव्यतिरेकिन् *hetu*. The characteristics of a sound *hetu* are briefly indicated in the first two lines. The first clause साधे निश्चितम् satisfies the tests of अबाधितविषयत्वम् and असत्प्रतिपक्षत्वम्. The second clause अन्वयेन घटितम् fulfils the condition of सपक्षे सत्त्वम्. The third clause स्वपक्षे स्थितिं बिभ्रत् conforms to the test of पक्षधर्मत्वम्. And the fourth clause observes the condition of विपक्षाद्व्यावृत्तत्वम्. The third line of the stanza, with sententious brevity, refers to the fallacies arising out of an unsound *hetu*. Thus the clause स्वयमेव साध्यम् hints at the fallacies सत्प्रतिपक्ष and बाधित; the clause उभयोस्तुल्यम् alludes to अनैकान्तिक and विरुद्ध; and the clause पक्षे विरुद्धम् points to असिद्ध. The words साधये निश्चितम् signify साध्ये निश्चितसत्ताकम् *i.e.* प्रमाणान्तरेण हेत्वन्तरेण च अविप्रतिषिद्धम्. The words अन्वयेन घटितम् imply सपक्षे सत्त्वम्; for अन्वयव्याप्ति is impossible without सपक्ष. The pronoun स्व in स्वपक्षे stands for वादिन्. The word साध्यम् in the third line means साध्यसत्ताकम् *i. e.* अनिश्चितसत्ताकम् which amounts to saying प्रमाणान्तरेण हेत्वन्तरेण वा विप्रतिषिद्धम्. Similarly, उभयोस्तुल्यम् should be taken to mean साधारणत्वेन असाधारणत्वेन अनुपसंहारित्वेन विरुद्धत्वेन वा सपक्षविपक्षयोः तुल्यरूपम्; and पक्षे विरुद्धम् should be understood as signifying पक्षे असिद्धम्. The term निग्रह in the fourth line alludes to हेत्वाभाव being one of the twenty-two निग्रहस्थानानि given in Nyā. Su v. 2. The stanza under notice contains the union (संसृष्टि) of the figures श्लेष and उपमा. The variant सपक्षे is rejected; because सपक्ष has been already referred to in अन्वयेन घटितम्. If we read सपक्षे instead of स्वपक्षे in the first line, there is nothing in the hemistich answering to पक्षे विरुद्धम् of the third line. V. 10<sup>4</sup> परिकल्पितविभागैः—in allotted divisions, that is to say in the proposed order.

V. 11 प्रस्थातव्यं पुरस्तात्—The खसस were the hill-tribes of Khasia in the north eastern part of Bengal. The शबरस were the dwellers of the Vindhya forest. These two classes of soldiers formed the army of woodmen आटविकबल under their respective chiefs. The Gāndhāras were the people of the province to the west of the Indus about Kandāhar. The हूणस were the white हूणस who were established in the Panjab and along the Indus. Cosmas Indicopleustes who traded in the Red Sea about 525 A. D., speaks of the Hūnas as a powerful nation in

northern India in his days. The order is issued to the chiefs following Prince Malayaketu. I therefore adopt the reading नृपैः from H. M. in the first line, substituting at the same time शबर for मगध in accordance with H. (C. H. K.) Moreover, since चैद a derivative of चेदि is not met with, I read, चैव हूणैः in the third line. Thus we have the pairs of Khasa and Sabara chiefs, Gāndhāra and Yavana chiefs, and शक and हूण chiefs. The remaining five chiefs form a group by themselves. v. 11<sup>3</sup> अधिकारपदं शङ्कास्थानम्—This reflection of Rākshasa arises out of the necessity of adorning his person in a befitting manner. If he did not do so, he would offend Malayaketu by the appearance of mingling melancholy for his former master King Nanda. His action might be interpreted even in the light of disrespect, or worse than that, of disaffection.

v. 12 भयं तावत् सेव्या०—For प्रत्यासन्न in the sense of a *personal attendant of a king*, see *Supra* i. 1414. The singular stands for the plural. मतिः सोद्भयानां०—It is not the *appropriateness of fall* from a high position that the speaker refers to here but the *imminence of fall every moment*. So I prefer to read अनुवेलम् rejecting अनुकूलम् and अनुरूपम् of Mss. For अनुवेलम् in the sense of प्रातक्षणम् or अनुक्षणम् see Si. iii. 79 and R. iii. 5. The stanza contains अप्रतुनप्रशंसा.

v. 13 पादाग्रे दृश०—The parts (अङ्ग) of the visual organ are the pupil, the eyelids, the eyelashes &c. see V. i. 16, अपाङ्गनेत्रा, where अङ्ग denotes the pupils. तद्विशेषे—its peculiarity, any thing particular about it. There is a fusion (सकर) of उपमा, उत्प्रेक्षा and रवभावोक्ति here. v. 134 प्रयाणे प्रतिविधानमनुतिष्ठता—taking measures (प्रतिविधान) regarding the order of march (प्रयाण), fixing the order of march. v. 131<sup>0</sup> अस्ति कश्चिद्यः कुसुमपुरं गच्छति०—The question apparently relates to the sending of secret agents with missions and the returning of spies with intelligence. v. 13<sup>2</sup> गनागताः—Secret agents sent and spies returned. v. 131<sup>0</sup> अथे सिद्धार्थकः—There appear two more speeches after this in the editions, which are given in the foot-note. Their retention means an open imputation to Rākshasa by Siddhārthaka of having entrusted to him a secret message of a suspicious character. After the preferring of such a serious charge even the generous-minded Rākshasa can hardly be supposed to defend a foul calumniator like Siddhārthaka with the words ताडयमानः पुरुषः किमिष न ब्रूयात्. Such a defence after the admission made in मयं ण पारिदं रहस्यं धारिदुं is futile. So the speeches are rejected as spurious. v. 131<sup>9</sup> स्वामिनः पुररतञ्च कथयिष्यति is equal to स्वामिनं च कथयिष्यति; see Si. xi. 39, बहु जगद पुरस्तात् तस्य भक्ता किलाहम् । and

they are compared it denotes the disaster caused by the death of the sovereign. The reading क्रीडक्षतत्वतिभिरक्षुमिचोद्गमन्तः is rejected, because it is absurd to speak of trees that are dry and withered as exuding liquid matter. vi. 13 The stanza implies the resolve of Rākshasa eventually to follow his sovereign in death as the trees seem to do. The figure of speech is उत्प्रेक्षा. vi. 131. For the interpretation of सुलभ as meaning योग्य see राघवभट्ट on S. iv. 4—निष्ठयूतशरणोपभोगसुलभो लाक्षारसः केनचित् । and compare अतिक्रान्तः कालो लटभल्लनाभोगसुलभः, Bb. iii. 32. मुहूर्तमुपविशामि—Mental and physical depression demands rest. vi. 132 Mss. insert पटहशङ्खविमिश्रः before शब्दः in place of which most of them read नान्दीनादः. They seem to have derived पटह, शङ्ख and नान्दीनाद from the third line of the stanza that follows. We may not mind the repetition ; but we cannot overlook the absurdity of sound being spoken of as mixed with things like पटह and शङ्ख. I reject the interpolated adjective.

vi. 14. प्रमथन्च्छ्रोत्रुर्णां०—With श्रुतिपथ m. meaning the ear, compare ईक्षणपथ—Mv. vi. 57 signifying the eye. In गीता. xi. 32 we have its synonym श्रवणपथ. For नान्दी in the sense of a kettle-drum see Vai. For the use of it see Hch. P. 137.—228—चकाण कोणाहतानन्दादिव प्रयुवनान्दी, नदज्ञान्दीके प्रयाणसमये, and Mv. ii. 4—नान्दीनादप्रभृति ; The figure of speech is उत्प्रेक्षा. vi. 141 पिशुनयति is a denominative from पिशुन m. a *tell-tale*.

vi. 15 श्रावितोऽस्मि—When Rākshasa left the camp of Malayaketu and turned his silent steps to पाटलिपुत्र, he *heard* the report of the capture of Malayaketu by भद्रभट्ट and his companions. As he approached the town, he *saw* the triumphal march of the Mauryan army to the town along with the captive Mlechchha army. These two facts are alluded to in the first half of the stanza. The latter half refers to the ultimate subjection of Rākshasa who finds himself so completely in the power of Chandragupta that he is obliged to accept the office of prime minister in order to save his friend Chandanadāsa. The figure of speech is पर्याय. vi. 15 आसीणो अञ्—Note the use of the present particip'le for the present indicative ; compare the same with the use of the past participle for the past which dates earlier. In Gujarāti poetry the present participle does the office of the present indicative. vi. 1510 व्यसनसब्रह्मचारिन् a fellow student in the school of misfortune, an unfortunate person like one's self. Compare वेगसब्रह्मचारिणामिव मनसः and दुःखसब्रह्मचारिणि Kp. 79 L. 20, p. 176 L. 23. On सब्रह्मचारिन् see P. vi. 3. 86.—चरणे ब्रह्मचारिणि. It is thus explained

[ मुद्राराक्षसम्...२२

by भद्रोजी दीक्षित--ब्रह्म वेदः । तद्ध्ययनार्थं व्रतमपि ब्रह्म । तच्चरतीति ब्रह्मचारी । समानः स सब्रह्मचारी. vi. 15.<sup>20</sup> The guild of pearl merchants had Chandanadāsa as the head. So जिष्णुदास should have been the head of another guild. This I take to be that of goldsmiths as can be gathered from the reading of T. (E) and H. (B.K.M.). So I read सोवर्णिगअसेहि instead of मणिभारसेहि here of the editions. सौवर्णिक is a dealer in gold and golden ornaments. In Gujarat he is called सोनी वाणियो. vi. 15<sup>25</sup> श्वास्यति is equal to जानीयात्. vi. 15<sup>27</sup> असुणिद्वयं (Sk. अश्रोतःश्वम्)—The sad news of his suicide.

vi. 16 औषधपथातिगैः ( औषधानां पन्थानं अतिगच्छन्तीति—beyond the power (lit. scope) of drugs, incurable. किमग्निविषकल्पया—see P. v. 3.67, ईषदसमाप्तौ कल्पन्देयदशरियरः. For the comparison of royal displeasure with poison see Mu. vii 1 *infra*. जणपद (Sk. जनपद m.) People, subjects ; see Vai. see also Pt.—जनपदहितकर्ता त्यज्यते पाथिवेन. अलभ्यमनुरक्तवान्—Note the construction. The presence of अविणभ in the next speech has induced me to prefer किमयमन्यनाराजनम् to कथय किं कुमारी-जनम्. अवशः (न विद्यते वशं प्रभुत्वं यत्र)—Beyond one's power to counteract, in which one is helpless. Ordinarily the adjective is used with reference to a person. The four lines किमौषधं, किमग्निं, अलभ्यं and किमस्यं together make up a पृथ्वी stanza. vi.16<sup>1</sup> चन्दनदासोऽस्यं—The pronouns अस्य and तस्य stand for जिष्णुदास and चन्दनदास respectively. vi. 16<sup>15</sup> अपावृतम्.....शोकद्वारम्. Compare—मृत्युद्वारमपावृतम् Rām. iv. i. 26. vi. 16<sup>16</sup> कष्टतरम्—The comparative denotes *excess*. vi. 16<sup>21</sup> वअस्ससिणेहसरिसं—as befitted his love for his friend. vi. 16<sup>24</sup> पज्जत्तो अत्थो (Sk. पर्याप्तः अर्थः) means a sum of money *just sufficient* for the ransom of Chandanadāsa. कुडुम्बभरणपज्जत्तो अत्थो which is the reading of the manuscripts, would mean money that suffices to maintain the family. This amount may or may not be an adequate ransom. So I omit कुडुम्बभरण.

vi. 17 परित्यक्तुं व्यवसितः अर्थः—wealth offered to be given away. व्यवसितः signifies व्यवसायविषयीकृतः, that is, निश्चितः or निर्धारितः here. In this sense it is very rare, in consequence of which the text has been subjected to a number of curious changes by revisionists. I read परित्यक्तुम् in place of प्रियं त्यक्तुम् and प्रियं मोक्तुम् of Mss. The stanza contains the figure काल्यलिङ्ग. vi. 17<sup>1</sup>. किं प्रतिपन्नम्—The root प्रपद् means *to do*, and प्रतिपद् *to do or act in answer to what another does, that is to reply*. See the next speech where प्रतिपन्न is paraphrased by प्रतिभणित. vi. 17<sup>19</sup> सो..... घरभणं जाचंभदि—The root याच् in the passive voice agrees with the indirect object in number and person. vi. 17<sup>8</sup> The

account of Jishṇudāsa ends here. So I omit all that comes after this in Mss. A part of it from जाव to सुनामि is also omitted in H. (M). The critical moments do not permit unnecessary repetition.

vi. 18. शिबिनेव०--Construe as follows--भो साधो क्षरणागतरक्षणम् समुद्भूतं यथा यथा शिबिना निचितं तथा भविना सुहृदा त्वया अपि निचोयते. For भवि in the sense of नाथ (a refuge of the destitute) see Vai. and Med. The figure of speech is उपमा. vi. 18<sup>5</sup> नन्वनेन व्यवसायसुहृदा--Here व्यवसायसुहृदा is an adjunct of अनेन which stands for खड्ग.

vi. 19 युद्धश्रद्धापुलकित इव--for श्रद्धा in the sense of craving (आदर) see Med. and compare श्रद्धालु (दोहदवर्ता), Gujarāṭi सादर. As applied to the sword पुलकित m. denotes streaks of superior radiance on the blade ; see Vai--पुलकास्वप्नराजयः. It is employed in this sense in P. C. i. 34 and Si. xvii. 25. Commentators have missed the technical meaning and have rendered it by रोमाञ्च and छाया respectively. In Pc. i. 34. the streaks of radiance are represented as written characters (अक्षर), whereas in Si. xvii. 25 and here they are regarded as lines of hair standing on end (रोमाङ्कुर). Derive पुलकित as under :--पुलकाः अगुराजयः एव पुलकाः रोमाङ्कुराः संजाताः अस्य. In प्राप्तसख्य (प्राप्तं योर्व सख्यं यस्य) the word प्राप्त means proper, for which see Vai. and compare Ng. iv. 87--वासोयुगमिदं रक्तं प्राप्ते काले समागतम् and compare also प्राप्तकारिन्, प्राप्तरूप, प्राप्तकाल &c. The phrase प्राप्तसख्यः करेण means which has my right arm for its right companion सख्य-(i) surpassing excellence or (ii) energy, valour. साहस--The daring deed, hinted here, is the prompt determination of putting to the sword the executioners of Chandanadāsa to save him from execution. Note how the secret agent of चाणक्य averts the fateful consequences by a cunning lie. The Stanza contains the union (संश्लिष्टि) of उपमा, उपप्रेक्षा and रूपक. vi. 19<sup>1</sup> सेद्विचन्दनदासजीविदरक्खणेण पिसुणिदा--The speaker pretends to have so much faith in Rākshasa that he speaks of the release of Chandanadāsa as an accomplished fact. vi. 19<sup>3</sup> अमच्छपादा--The plural forms of पाद and चरण are added to names and designations of persons to show great respect or veneration. vi. 19<sup>7</sup> सोऽहमनुभूतभतुविनाशः &c.--There can be no stronger self-condemnation than this, contradicting the compliments paid. For the epithets अनार्थ and यथार्थ राक्षस, the reader is referred to Mu. v. 21, and v. 7 supra. vi. 19<sup>10</sup> जीविदे परिरक्खन्ता--purposing to save their lives, that is to say, for their own safety. This peculiar use of the present participle has the sanction of पाणिनि ; see P. iii. 2. 126 लक्षणहेत्वोः क्रियायाः । Compare Si. vii.



26—महद्वनिरुहां रजो वधूभ्यः समुपहरन् विचकार कोरकाणि and Bk. iv. 8—  
 शक्योत्थाय मृगान् विध्यज्ञातिथयो विचक्रमे—In this special sense the present  
 participle is the parent of the future in modern Sindhi. vi. 1922 नि-  
 प्तान्तः—The mission of the secret agent is but half done. He departs  
 only to dog the foot-steps of Rākshasa to the place of execution, and  
 on the latter's surrendering himself to the executioners, hastens to  
 inform Chandragupta of it in accordance with the previous instruc-  
 tions of चाणक्य.

vi. 20 यदि हि शकटो—The fabricated letter in the hand-writing of  
 शकटदास and the feigned mission of Siddhārthaka therewith to पाटलि-  
 पुत्र leads Rākshasa to suspect that सिद्धार्थक was a secret agent of  
 चाणक्य and that he seduced शकटदास and conducted him thither to plot  
 his downfall. Under the supposition he finds it difficult to understand  
 why the enemy had put the executioners to death. If then he dismis-  
 ses the idea of the perfidy of शकटदास and the foul play of Siddhārth-  
 aka he is at a loss to see how the enemy could have got the mischievous  
 letter written. It is confusion worst confounded. शत्रोर्मितेन—by the  
 accredited agent of the enemy. वधाधिकृतो जनः—person officiating as  
 executioners, i.e. चन्दास. तर्क m.—a *reductio ad absurdum* speculation.  
 विभावयेत्—could cause to exist, could produce or get up.

vi. 21. Executioners appear in pairs in Sanskrit plays. I there-  
 fore read घातकाभ्यां hear instead of घातकानां of Mss. With the second  
 line of the stanza compare A. R. 6.—काहापेक्षी दण्डनतिप्रयोगः । व्यापत्ति-  
 death.

END OF ACT VI

called

A Sham Strangulation.

ACT VII.

vii. 2 हीमाणहे expresses खेद. vi. 1-2 With the प्राकृत root मह् to  
 wish (Hai. V. viii. 4. 191), compare Vedic मह् i. A. to delight,  
 classical मह् m. a festival. In the first stanza the politically unwhole-  
 some is compared to poison, being equally fatal. In the second it is  
 spoken of as more terrible in its consequences than the physiologically  
 unwholesome. The two stanzas are meant to point out the lenity of  
 Chandragupta who sentenced Clandanadīsa only to death and not

his whole family. The executioners speak the Māgadhi प्राकृत. The figure of speech in the first stanza is उपमा and in the second व्यतिरेक-  
vii. 26 अशुहं गदि—evil fate, death. vii 26 पदिआल—remedial measures.  
vii. 218 शूलं स्कन्धेन वहन्—see Mk. x. 116-117.

vii. 3. अह्नारिसाण वि—The reading कुले is taken from the Bikaneer fragment of the Mudrārākshasa. For अस्मादशानाम् in the sense of अस्माकम् see i. 2018 notes, *supra*.

vii. 4 मोक्ष्ण आमिसाई—The figure of speech is अप्रगतप्रशंसा. With the stanza compare the following piece of मुक्तपीड (A.C. 726-753):—  
वसन्त्यरण्येषु चरन्ति दुर्वा पिबन्ति तोयान्यपरिग्रहाणि । तथापि वध्या हरिणा नराणां  
को लोकमाराधयितुं समर्थः ॥

vii. 41 भो जिष्णुदास—She calls जिष्णुदास to her to commit her son to his care. For she was determined to follow her husband in death. But जिष्णुदास had just turned back, as we learn from the next speech. Hence there is no reply. vii. 41 एदे अह्य पिभवअस्सा—This is said by way of defence in reply to the stricture दुल्लहा ते खु माणुसा जे &c. Here the plural एदे, पिभवअस्सा &c. is the plural of respect. vii. 412 निवट्टमाणा (Sk. निवर्तमानाः)—returning home, dragging the body homeward. To avoid the tautology involved in अंसुपाद &c. and बाहगरुआए I omit अंसुपादमेत्तकेण किदपदीआरा. The variant निवावसल्लिा for पदीआरा fails to remove the tautology noticed. It will be seen from the speech under comment that the report of the suicide of जिष्णुदास by fire, made by the man with a rope to Rākshasa in the weed-grown garden, was a fiction. vii. 421 परलोअं पत्थिदो अज्जो ण देसन्तरं—Note the two sorts of अनुगमन, (i) seeing a person off or अनुव्रजन, for which see K. V., and (ii) following a person in death or अनुमरण, for which see K. p. 773, l. 79. In the present case Chandandāsa was going to be impaled. So his wife remonstrates with him when he bids her go home; for she means to follow him to the other world. vii. 4.25 भत्तुगो चल्लणे अणुणुच्छन्ताए अप्पाणुग्गाहो होदु—This sort of suicide was regarded very meritorious, so she wishes to bless herself with it. vii. 30 अणुगिह्वन्दु णो—She blesses her son before her death. The reading सरण्णाओ is taken from Moro. Mss. vii. 431 पडसु अपच्छिमं पिदुणो पादेसु—Like उत्तम and अनुत्तम, the terms पश्चिम and अपश्चिम in the sense of final, are convertible. It is this convertibility that gives rise to various readings in the present case as in Māl. ix. 240. The termination सु in पडसु is derived from the ātmanepada termination स्व. vii. 431 किं दाणिं मए तादविरहिदेण अणुचिट्ठिद्वन्—The boy would rather die than live fatherless. He does not like to outlive his father. Chandandāsa understands his words differently

and directs him to fly from चाणक्य, lest the latter should put him also to death in his search after the family of Rākshasa. vii.450. अवर्त्स.

भविद्द्वेषे विणासे०—Compare H. I. 44

धनानि जीवितं चैव परार्थे प्राज्ञ उस्सृजेत् ।

तन्निमित्तो वरं त्यागो विनासो नियते स्थिते ॥

vii. 459 भो भोः शूलायतनौ. The root आयत् I. A. signifies to depend on. Hence शूलायतनौ (शूलमायतनं जीवनाश्रयो ययोः) denotes those who depend on, that is to say, make a living by, impaling culprits, in other words, those who execute culprits. With शूलायतन compare अर्थायतन in A. P. 115. 17, अर्थायतनशास्त्रेषु तथैव स्यात् कुतूहली. For the reason given in vi. 21 notes I read शूलायतनौ instead of शूलायतनाः of T. The variant सनापते of M. H. is absurd.

vii. 5. मित्राणां व्यसने—There is a reference here to Chandanadāsa. The plural मित्राणाम्—is the plural of respect. वञ्चना—circumvention. For मृत्यु in the sense of यम see Med. The stanza येन स्वामिकुलं contains the figure काव्यलिङ्ग. In the last line there is रूपक also.

vii. 51—अमञ्च किं एदं—The pearl merchant was going to say अमञ्च किं एदं सञ्चं पि आभासं निष्फलं करन्तेण तु ए अणुचिद्विदं—But Rākshasa catches only the first three words and, taking them differently, interrupts his speech with the reply स्वदीयस्य सुचरितैः० vii. 5<sup>5</sup> स्वार्थ एवानुष्ठितः. By स्वार्थ is meant the purpose nearest to the heart of Rākshasa, which he had decided upon achieving after much deliberation ; see vi 21 *supra*. It was the release of Chandanadāsa. This purpose (अर्थ) of his ( स्व ) he serves by surrendering himself up to the enemy.

vii 6. असज्जनरुचिः (असत्यः जनानां रुचयः यस्मिन्) is a बहुव्रीहि compound. The मत्वर्थीय suffix विन् in यशस्विन् denotes superlativeness (अतिशायन). The preposition वि in विशुद्ध shows superior excellence (विंशय) शिवि lived in a sinless age. But Chandanadāsa belonged to the sinful Kali age. Buddhas suffered in their own person ; see Baudha Jātaka stories. But the pearl merchant exposed himself and his family to sufferings. The stanza contains a fusion (संकर) of काव्यलिङ्ग and व्यतिरेक. vii. 6<sup>9</sup> I read गन्दकुलशंभुणभङ्गा dropping the sustained metaphor (परंपरितरूपक) representing the Nanda family as a mountain chain and चाणक्य as the thunderbolt destroying it. I do this in order that it may accord with मालिकुलपडिस्तावभङ्गा. For the use of संसृणु see Dh. V. S., stanza 67. vii. 6<sup>13</sup> अदयणीदिणिअलिङ्गुदिनिवेहेवे which is the reading of H. (M). literally means, 'the wealth of whose (resource-

ful) brain has been caused to run out completely by the tactics of चाणक्य' I derive निगलित from निगल and take it to mean नितरां गलित. Compare Bh.I.44, गलितविभवाः (नराः) and Bb.I.56, गलितयौवना (कामिनी). vii. 6<sup>15</sup> जयनिका is a diminutive of जयन. From जागर m. and जयन n. both meaning an armour, we have in Old Gujarāṭi जरह and जीण; see Kā Pra. 1-भटाउली । किरया संनाह । जरह, जीण, जीवरखी, वज्रङ्गी, अङ्गरखी, लोहबन्ध. चाणक्य has no time to doff his armour. He has just returned from the field, having forced the Mlechchha army to surrender. So he is ushered on the stage in the fine coat of mail which left visible the face only.

vii. 7. पटान्ते in a cloth. Compare तोगन्ते, Rām. V. 10,28—गाढे महति तोयान्ते प्रसुप्तमिव कुञ्जरम्. The noun अन्त m. in the sense of the interior is related to अन्तर. From it is derived the locative termination अंत in Marthi as मों is from its synonym मध्य in Gujarāṭi. सद्गति m. the wind. अनेकरः (अनेकाभ्यां पिबतीति) an elephant; compare द्विप. The cumulative particle च in the fourth line implies that the capture of Rākshasa is as the holding of fire in a piece of cloth, the staying of the wind with meshes, the forcing of the lion into a cage and the stemming of the ocean with a pair of arms, all combined. The stanza contains आदेशयोक्ति. The author of Alan. Kau. takes it as an instance of निदर्शना; see Alan. Kau. 262-63.

VII. 8 आकरः सर्वे—There is the union (संसृष्टि) of कान्यलिङ्ग and उपमा. कल्पना, from the causal of कल्प I. A, means (i) devising and (ii) getting ready. So with reference to the army it signifies martial equipment, and with reference to चाणक्य formation of political schemes. In the time of Amarasimha कल्पना denoted the accountment of elephants. It is here used to denote the military equipment of an army in general. vii. 9 The stanza गुह्यभिः कल्पना० contains गुह्ययोगिता.

vii. 9<sup>6</sup> चाणक्य ascribes all the manœuvres to Chandragupta's solicitation to be reconciled with Rākshasa. Agreeably to this I drop मया which Mss. insert before लेखितः.

vii. 10. सर्वोदयं वृषलस्य० To impress Rākshasa favourably about Chandragupta, चाणक्य shrinks in the background and brings the king to the front. Henceforth we have the delineation of the policy of conciliation (सामन्.) It is five-fold, namely, गुणकर्तिन, सम्बन्धाख्यान, परस्परपकारसंदर्शन, आयतिसंप्रकाशन and आत्मोपसंधान; see Kām. xvii. 4-5. The present speech illustrates the आत्मोपसंधान mode. च तथा—as

well as, and ( तथा च). The indeclinable किल expresse अलीक, and goes with every one of the seven deceptions mentioned in the first three lines. vii. 10<sup>3</sup> Chandragupta learns the news of the arrival of Rākshasa from the secret agent of the Weed-grown garden. So he appears on the scene in the nick of time. For विभवतः in the sense of around see M. ii. 7, M. v. 30-31 and Nāg iii. 45-46.

VII. 11 विलक्षतां गतानाम्—confounded, put to shame. For प्रतिष्ठा in the sense of fixedness, permanence (स्थिति) see Vai. The figure of speech is समासोक्ति.

VII. 12. In विगुण the word गुण m. means the bow-string ; so the compound विगुणोक्तुः signifies unstrung, The क्त suffix ऊक in जागरूक denotes habit (तात्काल्य); see P. iii. 2. 131-165. गुरवः is the p'ural of respect. The stanza विगुणोक्तुः contains a fusion (संकर) of विभावना and कान्यलिङ्ग. vii. 12<sup>2</sup> There is much confusion here in mss. One thing however is certain. Chandragupta does not require to be told that Rākshasa was the minister of his father and that he should pay respects to him. I therefore eliminate all words relating to this, and retain those only that refer to चाणक्य's greeting Chandragupta on the welcome arrival of Rākshasa to पाटलिपुत्र. The reading adopted is a compromise between MH on one hand and T. on the other.

vii. 13 बाल एव हि०—The figure of speech here is उपमा.

vii. 14 जगनः किम्—which part of the world. विजितम् is equal to विजितं भवेत्. गुरु stands for सुरगुरु or बृहस्पति. He is one of the divine writers on politics. षड्गुण्य n. ( षट् + गुण + स्वार्थे ष्यञ् ) means the six courses of action (षड्गुणाः) collectively, that is to say, politics. The readings आर्ये चार्ये च and आर्ये स्वार्थे च make a reference to चाणक्य. But the latter wants to shrink in the background, disclaiming personal political influence over Chandragupta. So the said readings are rejected. In the passage under notice also there is the आत्मोपसंधान or आत्मसमर्पण mode of conciliation. The figure of speech here is रूपक. vii. 14 स्पृशति मां भृत्यभावेन कौटिल्यदोषः—Rākshasa at first takes amiss the terms अमात्य and आर्ये use t by चाणक्य and Chandragupta with reference to him. He suspects that they were mocking him. On a second thought he believes that Chandragupta was addressing him in the complimentary language by way of courtesy. Because he was the minister of his father, he was paying respect to him. As yet Rākshasa does not perceive that it was neither mockery nor courtesy, but a sincere conciliatory offer of premiership.

vii. 15 द्रव्यं जिगीषुम्—An ambitious King (जिगीषु m.) that is (at the same time) a good King. (द्रव्य n.). Here द्रव्यम् means सद्द्रव्यम्, सद्द्रव्यभूतम्. अद्रव्यम् is the opposite of that. विशुद्धनय—of correct, i.e., unerring policy. The figure of speech in the stanza is अप्रस्तुतप्रदर्शात्.

vii. 16 अजस्रम्—incessantly. शून्य—non-existent (असत्); hence अशून्य—existent (सत्). So अशून्यासन means *having saddles on them, i.e.* saddled. On the attention bestowed on elephants see Pal. 4 and Ar. ii. 48. The war accoutrements of elephants (परिकल्पना or कल्पना) consisted of लोहजाल, दन्तबन्ध &c. It is the chain armour (लोहजाल) that is here referred to. वंश, signifying the backbone by उपादानलक्षणा, here denotes the back; see Yas. p. 42, ll. 3 4, करिण इव स्वच्छन्दाचार-परागकलुषितां निजवंशलक्ष्मांमुपयच्छमानस्य. Compare Gujarāti वांसो. हस्तारिदर्पच्छिदः—Here there is a complimentary reference to the mighty foes of Nanda that Rākshasa had humbled. The speech embodies the गुणकीर्तन mode of conciliation. The figure of speech is उदात्त. vii. 16<sup>1</sup> न भवतः शस्त्रं—Without your accepting the ministerial sword Chand-anadāsa does not live. vii. 16<sup>2</sup> प्रह्व adj.—Submissive. vii. 16<sup>7</sup> आर्यप्रसाद of course means राक्षसानुग्रह. vii. 16<sup>12</sup> सोऽयमिदानीं जानीते—Compare the Gujarāti idiom हवे ए जाणे. vii. 16<sup>13</sup> विशापना—counsel or advice (as to what should be done with Malayaketu). Technically it is the king who disposes, the ministers only giving their opinion which in the language of the court is called विशापना. vii. 16<sup>15</sup> वयं मलयकेतावुषिताः—We lived at the court of Malayaketu. The locative here expresses सामीप्य. vii. 16<sup>16</sup> राजा चाणक्य-मुखमवलोकयति—This is a look of assent (अनुज्ञा). Compare Bk. xiv. 18—ईक्षांचक्रेऽथ सौमित्रिम्। where Mallinātha renders ईक्षांचक्रे by दशैव... ..अनुज्ञातवान्. In Se. B. i. 48—आणव बलाइं से विलगाइ दिट्टी—there is the look of command. vii. 16<sup>17</sup> प्रतिमानयितव्यः.....प्रणयः—The rendition of the forfeited kingdom illustrates the गृहीतप्रतिदान type of the policy of दान, for which see Kām. xvii. vii. 16<sup>18</sup> अमात्यराक्षसेन विशापितः प्रयच्छति—Of course Rākshasa simply said परिरक्ष्यन्तामस्य प्राणाः। But a king dispossessed of his territories is *politically dead*. That he might live, he should be reinstated. The advice of Rākshasa, liberally interpreted, thus includes the restoration of his territories to him. vii. 16<sup>22</sup> श्रेष्ठी चन्दनदासः.....पदमारोव्यताम्—This is the परस्परोप-कारसंदर्शन mode of conciliation.

vii. 17 हस्त्यश्च is a समाहारद्वन्द्व compound, denoting horses and elephants forming parts of an army, that is to say, war-horses

and war—elephants; see P. ii. 4.2—*इन्द्रश्च प्राणितूर्यसेनाङ्गनाम्* 1. The text here has suffered greatly at the hands of revisionists. A glance at Dr. Hillebrandt's edition will suffice to show what a mess they have made. Apart from its being an anachronism, the boastful reference to the tying up of the hair on his head by चाणक्य in the hearing of Rākshasa is eggregeously inconsistent with his settled policy of conciliation. I, therefore, reject the line पूर्णप्रातिज्ञेन मया केवलं बध्यते शिखा and reconstruct the stanza with the help of the prose and verse portion that goes before it. vii.172 भो राजन् चन्द्र०—Now that the sovereignty of Chandragupta is made secure, चाणक्य addresses his वृवल protégé as राजन् चन्द्रगुप्त. The terms राजन् and अमात्य are meant to emphasize the relation of kingship and premiership vii. 174 After किमतः परं प्रियमस्ति the editions add राक्षसेन समं मैत्री० which is outrageously offensive. It is beyond doubt spurious. vii. 175 तदिदं भवतु—Here there is a sudden change. The speaker drops the character of Rākshasa that he had assumed and in his original character of a player asks his brother-player who personated चाणक्य to bless the then reigning sovereign Avantivarman. Compare the case of सुत्रधार and नटी in the prologue translating themselves to पाटलिपुत्र of the time of the Maurya king Chandragupta.

vii. 18 वाराही तनु—the form of a boar. After the dissolution of the world at the end of the *Kalpa* the earth had remained submerged in water. To raise it up from the depth of the ocean Vishnu, incarnating himself as the primeval Boar went down to the bottom of the ocean and recovered the earth which he bore on the snout. The demon Hiranyāksha who had been there for the conquest of the watery realms of Varuṇa, stopped him from carrying it away; and there was severe fighting. After a contest of a thousand years Vishnu slew the demon and raised up the earth. See Bhg. iii. 13-19. प्रलयपरिगता—submerged in (lit. overwhelmed by) the watery deluge. Here प्रलय stands for जल-प्रलय. आत्मयोनि (आत्मा योनिः यस्य)—self-begotten, uncreate. अवन-विधौ अनुहसाम्—suiting His mission of rescuing, proper for the work of rescuing. प्राक्—formerly, in ancient times. भूतधात्री (भूतानां प्राथिनां धात्री जननी)—the earth. हूणः—The हूण who made inroads from the northwest in the sixth century. अवन्तिवर्मा—See the Introduction. For बन्धु in the sense of a relative see Vai. The figure of speech is अभेदातिशयोक्ति.

END OF ACT VII

called

The Pact of Peace.

# MUDRĀRĀKSHASA OR THE SIGNET RING.

## TRANSLATION.

### ACT I

#### THE SIGNET FOUND.

*There enters the manager of the play at the conclusion of the invocation by the Manager of the Theatrical Preliminaries.*

STAGE MANAGER—May the ingenuity of Lord Śiva protect you,—of Śiva who wished to keep back from the Goddess Gaurī, ( the name of ) the river-goddess Gangā by the following (evasive) replies ( to her questions ):—Gaurī—Who is this, so fortunate, that is borne on the head? Śiva—It is śaśikalā ( the crescent moon). Gaurī—Is that ( *i. e.*, Śaśikalā ) the name [of her]? Śiva—That is the name indeed. It is known to you; and yet how is it that you (seem to) forget it? Gaurī—I (mean to) refer to one of the female sex, not to the Moon. Śiva—Then let Vijayā speak, if you do not believe the testimony of Chandra ( the moon). 1.

Moreover,—May the dance of Śiva, the conqueror of the demon Tripurā, awkwardly performed in consideration of local conditions, protect you,—of Śiva who staid the subsidence of the earth by a gentle tread of his feet, went through brachial movements (lit. gesticulated) only by a repeated contraction of his arms outreaching all the worlds, and refrained from fixing his terrible eye emitting sparks of fire on its objectives for fear of conflagration. 2.

I must not be long. (For) I am ordered by the audience that the new drama, named the Signet Ring, a composition of poet Viśākhadatta, son of Mahārāja Bhāskaradatta and grandson of Sāmanta Vateśvaradatta, should be staged by me. And I am really very much pleased, as I have to perform it before an audience that can appreciate the excellence of a poetical work. For:—

Sowing in a good soil thrives even in the case of a dullard.  
A bumper crop of paddy does not depend on the qualification of the planter. 3.



So I, with my household, begin the performance forthwith. How now, what is this? Domestic are unusually busy in their appointed tasks as if there were a great festival. Thus:—

One here is fetching water; another is preparing fragrant paints (lit. is grinding aromatic substances); a third is weaving fine wreaths, and one there is repeating a sweet hum keeping time with the descending movement of the pestle. 4

Well, I will call my wife and inquire. *Looking in the direction of the attiring room—*

Come quick on purpose, O noble lady, you, who adept in policy, full of resources, securing stability and gaining the three ends, are the Science of Polity incarnate in (the regulation of) the household. 5

ACTRESS. *entering*—Here I am, my noble lord. May you, noble one, favour me with the dictation of your command.

STAGE MANAGER—Noble lady! Let alone the dictation of command. Just tell me whether the family is blessed with a dinner-invitation to revered Brāhmaṇas or whether there are welcome guests come to our house, on which account these special dinner-preparations are being made.

ACTRESS—Revered Brāhmaṇas are invited to dinner by me, my noble lord!

STAGE MANAGER—What is the occasion!

ACTRESS—They say there is to be the seizure (*i. e.* eclipse) of *Chandra* (*i. e.* the moon).

STAGE MANAGER—Who says so!

ACTRESS—Townfolks say so, to be sure.

STAGE MANAGER—Noble lady! I have carefully studied the science of stars. By the bye let the special dinner preparation for revered Brāhmaṇas be proceeded with. But as regards the seizure of *Chandra* you are misled (lit. deluded). Look here.

The malignant assailant (Rāhu), in concert with Ketu, now seeks to assail by might *Chandra* (*i. e.* the moon) in full splendour—

*Voice behind the Stage*—Ah! Who is this that seeks to assail *Chandra* (*i. e.* Chandragupta) in spite of me?

STAGE MANAGER—But the union of Budha (Mercury) saves him. 6

ACTRESS—My noble lord! Who is this that wishes to save *Chandra* (*i. e.* the moon) from the attack of the assailant (Rāhu), though a denizen of the earth?

STAGE MANAGER—In sooth, noble lady, I did not notice him. Well, I shall make him out by his voice on being questioned again. *He repeats 'The malignant assailant' &c.*

Voice behind the Stage—Ah! Who is this that seeks to assail Chandragupta in spite of me?

STAGE MANAGER—Oh, I see.

It is Kautilya—

*The actress shakes with fear.*

STAGE MANAGER— Of crooked policy who forcefully consumed the Nanda family like reeds in the flames of his wrath.

Hearing of the seizure of Chandra (*i. e.* the moon) he comes, apprehending the seizure of the namesake Chandra, the Maurya. 7

So let us withdraw.

*They retire.*

END OF PROLOGUE.

*There enters Chāṇakya, touching the knot of hair on the head in anger.*

CHĀṆAKYA—Ah! Who is this that seeks to assail Chandragupta in spite of me?

Which person, doomed to die, now wishes not the lock of hair on my head tied up which forms the black wreath of smoke moving to and fro, of the fire of my anger and has been the fatal female cobra to the Nanda family? 8

Which person, moreover, deluded in the estimate of the strength of his adversary and his own, would suffer instant death after the fashion of the moth, braving the blaze of my raging fury that has been to the Nanda family what the forest conflagration is to a wood? 9

Hallo, Śārṅgarava!

PUPIL—*entering*; What is your command, Revered Sir?

CHĀṆAKYA—A seat for me, my dear boy, to sit down.

PUPIL—Revered Sir! The room beside the entrance door is furnished with mats. So the Revered One may be pleased to sit here.

CHĀṆAKYA—My dear boy! It is not the habitual severity of the preceptor towards his pupil, that possesses me. I am put out by the cares of state (*lit.* close application to state affairs). *Taking his seat, to himself, on the withdrawal of the pupil.* How now? Has the matter gained publicity among citizens, that, filled with resentment at the destruction of the Nanda family, Rākshasa has made an alliance with Malayaketu, son of Parvatika, burning with rage on account of the murder of his father, who has been urged on by

the offer of the entire Nanda territories, and that he is preparing to assail Vrishala with a vast army of Mlechchha chiefs reinforced by (the troops of) Malayaketu? *After a moment's reflection.* Aye, what of that? I am able to avert it inspite of publicity. For, having publicly vowed to extirpate the Nanda family, I have (already) crossed the impassable river of that vow.

The fire of my wrath is like a forest-conflagration. It has destroyed the members of the Nanda family deserted by terror-stricken citizens like bamboo canes forsaken by terrified birds, having scattered in abundance the ashes of delusion cast up by the blast of policy to overwhelm their ministers that served as (a protecting ring of) trees about them. It has, moreover, pread far and wide the smoke of grief in the heavens of the youthful widows of the enemies wherewith it has darkened their moon-like faces. Now that it had no fuel to feed it, it has gone out, not that it has spent itself. 10

Moreover,—Those (very) persons who, with expressions of censure stifled within from fear of king Nanda, formerly saw me helplessly ousted from the principal seat, grieving with downcast faces, have now seen that Nanda with his family similarly hurled down from the throne by me as the lord of elephants with his herd is hurled from a mountain peak by the lion. 11

Though the extreme vow has (already) been fulfilled by me, I still wield the sword for the sake of Vrishala.

(Otherwise), I have uprooted from the soil the Nine Nandas who were like barbs (rankling) in the heart; and have firmly established the sovereignty in the person of the Maurya like the lotus plant in a lake. Thus I have, with assiduity, portioned out to the foe and the friend the choice and appropriate fruit of incurring my wrath and winning my favour. 12

Nay, how can the Nanda family be said to be uprooted and the sovereignty firmly established in the person of Chandragupta, as long as Rākshasa is not secured? *Reflecting* I wonder at the extreme devotion of Rākshasa to the Nanda family! It was not, indeed, possible, as long as a single member of the Nanda family lived, to stop his activities on behalf of the Nanda family in order that he might be induced to accept the premiership of Chandragupta. With this conviction I caused to be murdered Sarvār-

thasidhhi of the Nanda family, poor man, though he had retired to the penance forest. Now then, gaining over Malayaketu he is in sooth making mightier preparation to overthrow (lit. extirpate) us. *Fixing his gaze in the air.* Minister Rākshasa ! You deserve all praise.

(Common) People serve a king from motives of self interest so long as he is in power. Those who cling to (lit. follow) him in adversity, do so in the hope of his coming back to power. But those who, like you, uphold their master's cause even after his death with disinterested devotion, cherishing a grateful memory of former favours, such worthy persons are difficult to be met with. 13

Hence it is that we endeavour to win you over. For—

What is the good of having a servant full of devotion but wanting in intelligence and void of valour? Of what use, too, is a servant endowed with intelligence, and valour, but void of devotion? Those only who combine in them the qualities of intelligence, valour and devotion, contributing to greatness, are servants (Bhrityas) of the king, the rest being (parasite) to him as his wife (Bhāryā) is, in weal and woe. 14

As to how he could be reconciled to the acceptance of the premier-ship of Chandragupta, I do not sleep over the matter. Nay, I try my utmost to secure him. Thus (1) I have spread an evil report among the people, to the effect that our ally king Parvataka, who had laid us under deep obligation, had been piteously murdered by Rākshasa by means of the poison-maid, believing that the destruction of either the Vrishala or Parvataka would be dealing a (mortal) blow on me Chānakya. With a view to corroborate the (said) report, so that people might give credence to it, I purposely caused Bhāgurāyana to scare away Malayaketu, son of Parvataka, by whispering into his ears that it was I Chānakya that had murdered his father :—I did it, knowing that it was possible to arrest him with tact even if he should make war (with us) backed by the counsels of Rākshasa, but that it was not possible to wipe away the infamy of having murdered Parvataka becoming (indelibly) manifest by the imprisonment of Malayaketu. (2) Moreover, with a desire to know the loyal and the disaffected on our side and on that of the enemy I have employed spies in various guises who

know how to personate people of different localities, different dialects, different customs and different costumes. ( Through their agency ) I closely scrutinize the movements of the partisans of the Ministers of Nanda who reside in Kusumapura. (3) Then besides I have turned Bhadrabhaṭa and other high officials who had been Chandragupta's champions in the war of revolution into seeming malcontents having given them various grounds of disaffection. (4) I have further appointed as personal attendants of the king trusted persons whose loyalty is proof to temptation, that are ever vigilant in counteracting the evil doings of assassins, poisoners and others. (5) Furthermore there is a Brāhmaṇa fellow-student and friend of mine, by name Induśarman, who has gained great proficiency in the Science on Polity by Śukra and in the science of heavenly bodies in its sixty-four subdivisions. I had invited him to Kusumapura in the guise of a Buddhist monk just after I had taken the vow to destroy the Nanda family, and made him cultivate friendship with all the ministers of Nanda. He has in particular, got intimate with Rākshasa. He will now render great service to me. So there is nothing that I, for one, have omitted to do. It is the Vṛishala alone, the principal member of the body politic, that sits at ease, throwing the burden of state affairs on us. And, for certain, it is only when sovereignty is free from the extreme troubles of managing personally the affairs of state, that it conduces to happiness. For—

Lords of men and of elephants, though all-powerful, are for the most part woefully unhappy, as is natural, when they have in person to toil (lit. provide) for and then enjoy. 15

*Then enters a spy (of Chāṇakya) with a pictorial representation of Yama and his realm.*

Spy—Fall down at the feet of Yama. Of what avail are other petty gods? For it is he indeed that carries off the soul of the devotees of others trembling ( in agony ). 16

Moreover a person gains livelihood by the grace of a god won over by devotion, however severe he may be. We gain our livelihood by the grace of the very Yama who is the destroyer of men. 17

Now I enter this house, exhibit the pictorial chart and sing songs ( of piety .

vii. 15 द्रव्य जिगीषुम्—An ambitious King (जिगीषु m.) that is (at the same time) a good King. (द्रव्य n.). Here द्रव्यम् means सद्द्रव्यम्, सद्द्रव्यभूतम्. अद्रव्यम् is the opposite of that. विशुद्धनय—of correct, i.e., unerring policy. The figure of speech in the stanza is अप्रस्तुतमधीसा.

vii. 16 अजस्रम्—incessantly. शून्य—non-existent (असत्); hence अशून्य—existent (सत्). So अशून्यासन means *having saddles on them*, i.e. saddled. On the attention bestowed on elephants see Pal. 4 and Ar. ii. 48. The war accoutrements of elephants (परिकल्पना or कल्पना) consisted of लोहजाल, दन्तबन्ध &c. It is the chain armour (लोहजाल) that is here referred to. वंश, signifying the backbone by उपादानलक्षणा, here denotes the back; see Yas. p. 42, ll. 3 4, करिण इव स्वच्छन्दाचार-परागकलुषितां निजवंशलक्ष्मीमुपयच्छमानस्य. Compare Gujarāti वांसो. ह्सारिदर्पच्छिदः—Here there is a complimentary reference to the mighty foes of Nanda that Rākshasa had humbled. The speech embodies the गुणकीर्तन mode of conciliation. The figure of speech is उदात्त. vii. 16<sup>1</sup> न भवतः शस्त्रं—Without your accepting the ministerial sword Chand-anadāsa does not live. vii. 16<sup>2</sup> प्रह्व adj.—Submissive. vii. 16<sup>7</sup> आर्यप्रसाद् of course means राक्षसानुग्रह. vii. 16<sup>12</sup> सोऽयमिदानीं जानीते—Compare the Gujarāti idiom हवे ए जाणे. vii. 16<sup>13</sup> विश्वापना—counsel or advice (as to what should be done with Malayaketu). Technically it is the king who disposes, the ministers only giving their opinion which in the language of the court is called विश्वापना. vii. 16<sup>15</sup> वयं मलयकेतानुषिताः—We lived at the court of Malayaketu. The locative here expresses सामीप्य. vii. 16<sup>16</sup> राजा चाणक्य-मुखमवलोकयति—This is a look of assent (अनुज्ञा). Compare Bk. xiv. 18—ईक्षांचक्रेऽथ सौमित्रिम्। where Mallinātha renders ईक्षांचक्रे by दशैव... ..अनुज्ञातवान्. In Se. B. i. 48—आणव बलाइ से विलगइ दिट्टी—there is the look of command. vii. 16<sup>17</sup> प्रतिमानयितव्यः.....प्रणयः—The rendition of the forfeited kingdom illustrates the गृहीतप्रतिदान type of the policy of दान, for which see Kām. xvii. vii. 16<sup>18</sup> अमात्यराक्षसेन विश्वापितः प्रयच्छति—Of course Rākshasa simply said परिरक्ष्यन्तामस्य प्राणाः। But a king dispossessed of his territories is *politically dead*. That he might live, he should be reinstated. The advice of Rākshasa, liberally interpreted, thus includes the restoration of his territories to him. vii. 16<sup>22</sup> श्रेष्ठी चन्दनदासः.....पदमारोयताम्—This is the परस्परौष-कारसंदर्शन mode of conciliation.

vii. 17 हस्त्यश्च is a समाहारद्वन्द्व compound, denoting horses and elephants forming parts of an army, that is to say, war-horses

and war—elephants; see P. ii. 42—*द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम्* 1. The text here has suffered greatly at the hands of revisionists. A glance at Dr. Hillebrandt's edition will suffice to show what a mess they have made. Apart from its being an anachronism, the boastful reference to the tying up of the hair on his head by चाणक्य in the hearing of Rākshasa is egregiously inconsistent with his settled policy of conciliation. I, therefore, reject the line पूर्णप्रातिज्ञेन मया केवलं बध्यते शिखा and reconstruct the stanza with the help of the prose and verse portion that goes before it. vii. 172 भो राजन् चन्द्र०—Now that the sovereignty of Chandragupta is made secure, चाणक्य addresses his वृषल protégé as राजन् चन्द्रगुप्त. The terms राजन् and अमात्य are meant to emphasize the relation of kingship and premiership vii. 174 After किमतः परं प्रियमस्ति the editions add राक्षसेन समं मैत्री० which is outrageously offensive. It is beyond doubt spurious. vii. 175 तदिदं भवतु—Here there is a sudden change. The speaker drops the character of Rākshasa that he had assumed and in his original character of a player asks his brother-player who personated चाणक्य to bless the then reigning sovereign Avantivarman. Compare the case of सूत्रधार and नटी in the prologue translating themselves to पाटलिपुत्र of the time of the Maurya king Chandragupta.

vii. 18 चाराही तनु—the form of a boar. After the dissolution of the world at the end of the *Kalpa* the earth had remained submerged in water. To raise it up from the depth of the ocean Vishnu, incarnating himself as the primeval Boar went down to the bottom of the ocean and recovered the earth which he bore on the snout. The demon Hiranyāksha who had been there for the conquest of the watery realms of Varuṇa, stopped him from carrying it away; and there was severe fighting. After a contest of a thousand years Vishnu slew the demon and raised up the earth. See Bhg. iii. 13-19. प्रलयपरिगता—submerged in ( lit. overwhelmed by ) the watery deluge. Here प्रलय stands for जल-प्रलय. आत्मयोनि ( आत्मा योनिः यस्य )—self-begotten, uncreate. अवन-विधौ अनुह्याम्—suiting His mission of rescuing, proper for the work of rescuing. प्राक्—formerly, in ancient times. भूतधात्री ( भूतानां प्राणिनां धात्री जननी )—the earth. ग्लच्छ—The हूग्स who made inroads from the northwest in the sixth century. अवन्तिवर्मा—See the Introduction. For बन्धु in the sense of a relative see Vai. The figure of speech is अभेदातिशयोक्ति.

END OF ACT VII

called

The Pact of Peace.

# MUDRĀRĀKSHASA OR THE SIGNET RING.

## TRANSLATION.

### ACT I

#### THE SIGNET FOUND.

*There enters the manager of the play at the conclusion of the invocation by the Manager of the Theatrical Preliminaries.*

STAGE MANAGER—May the ingenuity of Lord Śiva protect you,—of Śiva who wished to keep back from the Goddess Gaurī, ( the name of ) the river-goddess Gangā by the following (evasive) replies ( to her questions ):—Gaurī—Who is this, so fortunate, that is borne on the head? Śiva—It is śaśikalā ( the crescent moon). Gaurī—Is that ( i. e., Śaśikalā ) the name [of her]? Śiva—That is the name indeed. It is known to you; and yet how is it that you (seem to) forget it? Gaurī—I (mean to) refer to one of the female sex, not to the Moon. Śiva—Then let Vijayā speak, if you do not believe the testimony of Chandra ( the moon). 1

Moreover,—May the dance of Śiva, the conqueror of the demon Tripura, awkwardly performed in consideration of local conditions, protect you,—of Śiva who staid the subsidence of the earth by a gentle tread of his feet, went through brachial movements (lit. gesticulated) only by a repeated contraction of his arms outreaching all the worlds, and refrained from fixing his terrible eye emitting sparks of fire on its objectives for fear of conflagration. 2

I must not be long. (For) I am ordered by the audience that the new drama, named the Signet Ring, a composition of poet Viśākhadatta, son of Mahārāja Bhāskaradatta and grandson of Sāmanta Vateśvaradatta, should be staged by me. And I am really very much pleased, as I have to perform it before an audience that can appreciate the excellence of a poetical work. For:—

Sowing in a good soil thrives even in the case of a dullard.  
A bumper crop of paddy does not depend on the qualification of the planter. 3



So I, with my household, begin the performance forthwith. How now, what is this? Domestic<sup>s</sup> are unusually busy in their appointed tasks as if there were a great festival. Thus:—

One here is fetching water; another is preparing fragrant paints (lit. is grinding aromatic substances); a third is weaving fine wreaths, and one there is repeating a sweet hum keeping time with the descending movement of the pestle. 4

Well, I will call my wife and inquire. *Looking in the direction of the attiring room*—

Come quick on purpose, O noble lady, you, who adept in policy, full of resources, securing stability and gaining the three ends, are the Science of Polity incarnate in (the regulation of) the household. 5

ACTRESS. *entering*—Here I am, my noble lord. May you, noble one, favour me with the dictation of your command.

STAGE MANAGER—Noble lady! Let alone the dictation of command. Just tell me whether the family is blessed with a dinner-invitation to revered Brāhmanas or whether there are welcome guests come to our house, on which account these special dinner-preparations are being made.

ACTRESS—Revered Brāhmanas are invited to dinner by me, my noble lord!

STAGE MANAGER—What is the occasion!

ACTRESS—They say there is to be the seizure (*i. e.* eclipse) of *Chandra* (*i. e.* the moon).

STAGE MANAGER—Who says so!

ACTRESS—Townfolks say so, to be sure.

STAGE MANAGER—Noble lady! I have carefully studied the science of stars. By the bye let the special dinner preparation for revered Brāhmanas be proceeded with. But as regards the seizure of *Chandra* you are misled (lit. deluded). Look here.

The malignant assailant (Rāhu), in concert with Ketu, now seeks to assail by night *Chandra* (*i. e.* the moon) in full splendour—

*Voice behind the Stage*—Ah! Who is this that seeks to assail *Chandra* (*i. e.* Chandragupta) in spite of me?

STAGE MANAGER—But the union of Budha (Mercury) saves him. 6

ACTRESS—My noble lord! Who is this that wishes to save *Chandra* (*i. e.* the moon) from the attack of the assailant (Rāhu), though a denizen of the earth?

STAGE MANAGER—In sooth, noble lady, I did not notice him. Well, I shall make him out by his voice on being questioned again. *He repeats 'The malignant assailant' &c.*

Voice behind the Stage—Ah! Who is this that seeks to assail Chandragupta in spite of me?

STAGE MANAGER—Oh, I see.

It is Kautilya—

*The actress shakes with fear.*

STAGE MANAGER— Of crooked policy who forcefully consumed the Nanda family like reeds in the flames of his wrath.

Hearing of the seizure of Chandra (*i. e.* the moon) he comes, apprehending the seizure of the namesake Chandra, the Maurya. 7  
So let us withdraw. *They retire.*

END OF PROLOGUE.

*There enters Chāṇakya, touching the knot of hair on the head in anger.*

CHĀṆAKYA—Ah! Who is this that seeks to assail Chandragupta in spite of me?

Which person, doomed to die, now wishes not the lock of hair on my head tied up which forms the black wreath of smoke moving to and fro, of the fire of my anger and has been the fatal female cobra to the Nanda family? 8

Which person, moreover, deluded in the estimate of the strength of his adversary and his own, would suffer instant death after the fashion of the moth, braving the blaze of my raging fury that has been to the Nanda family what the forest conflagration is to a wood? 9

Hallo, Śārṅgarava!

PUPIL—*entering*; What is your command, Revered Sir?

CHĀṆAKYA—A seat for me, my dear boy, to sit down.

PUPIL—Revered Sir! The room beside the entrance door is furnished with mats. So the Revered One may be pleased to sit here.

CHĀṆAKYA—My dear boy! It is not the habitual severity of the preceptor towards his pupil, that possesses me. I am put out by the cares of state (*lit. close application to state affairs*). *Taking his seat, to himself, on the withdrawal of the pupil.* How now? Has the matter gained publicity among citizens, that, filled with resentment at the destruction of the Nanda family, Rākshasa has made an alliance with Malayaketu, son of Parvatika, burning with rage on account of the murder of his father, who has been urged on by

the offer of the entire Nanda territories, and that he is preparing to assail Vrishala with a vast army of Mlechhha chiefs reinforced by (the troops of) Malayaketu? *After a moment's reflection.* Aye, what of that? I am able to avert it inspite of publicity. For, having publicly vowed to extirpate the Nanda family, I have (already) crossed the impassable river of that vow.

The fire of my wrath is like a forest-conflagration. It has destroyed the members of the Nanda family deserted by terror-stricken citizens like bamboo canes forsaken by terrified birds, having scattered in abundance the ashes of delusion cast up by the blast of policy to overwhelm their ministers that served as (a protecting ring of) trees about them. It has, moreover, pread far and wide the smoke of grief in the heavens of the youthful widows of the enemies wherewith it has darkened their moon-like faces. Now that it had no fuel to feed it, it has gone out, not that it has spent itself. 10

Moreover,—Those (very) persons who, with expressions of censure stifled within from fear of king Nanda, formerly saw me helplessly ousted from the principal seat, grieving with downcast faces, have now seen that Nanda with his family similarly hurled down from the throne by me as the lord of elephants with his herd is hurled from a mountain peak by the lion. 11

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thasidhhi of the Nanda family, poor man, though he had retired to the penance forest. Now then, gaining over Malayaketu he is in sooth making mightier preparation to overthrow (lit. extirpate) us. *Fixing his gaze in the air.* Minister Rākshasa ! You deserve all praise.

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Hence it is that we endeavour to win you over. For—

What is the good of having a servant full of devotion but wanting in intelligence and void of valour? Of what use, too, is a servant endowed with intelligence, and valour, but void of devotion? Those only who combine in them the qualities of intelligence, valour and devotion, contributing to greatness, are servants (Bhrityas) of the king, the rest being (parasite) to him as his wife (Bhāryā) is, in weal and woe. 14

As to how he could be reconciled to the acceptance of the premier-ship of Chandragupta, I do not sleep over the matter. Nay, I try my utmost to secure him. Thus (1) I have spread an evil report among the people, to the effect that our ally king Parvatata, who had laid us under deep obligation, had been piteously murdered by Rākshasa by means of the poison-maid, believing that the destruction of either the Vṛishala or Parvatata would be dealing a (mortal) blow on me Chāṇakya. With a view to corroborate the (said) report, so that people might give credence to it, I purposely caused Bhāgurāyaṇa to scare away Malayaketu, son of Parvatata, by whispering into his ears that it was I Chāṇakya that had murdered his father:—I did it, knowing that it was possible to arrest him with tact even if he should make war (with us) backed by the counsels of Rākshasa, but that it was not possible to wipe away the infamy of having murdered Parvatata becoming (indelibly) manifest by the imprisonment of Malayaketu. (2) Moreover, with a desire to know the loyal and the disaffected on our side and on that of the enemy I have employed spies in various guises who

know how to personate people of different localities, different dialects, different customs and different costumes. ( Through their agency ) I closely scrutinize the movements of the partisans of the Ministers of Nanda who reside in Kusumapura. (3) Then besides I have turned Bhadrabhaṭa and other high officials who had been Chandragupta's champions in the war of revolution into seeming malcontents having given them various grounds of disaffection. (4) I have further appointed as personal attendants of the king trusted persons whose loyalty is proof to temptation, that are ever vigilant in counteracting the evil doings of assassins, poisoners and others. (5) Furthermore there is a Brāhmaṇa fellow-student and friend of mine, by name Induśarman, who has gained great proficiency in the Science on Polity by Śukra and in the science of heavenly bodies in its sixty-four subdivisions. I had invited him to Kusumapura in the guise of a Buddhist monk just after I had taken the vow to destroy the Nanda family, and made him cultivate friendship with all the ministers of Nanda. He has in particular, got intimate with Rākshasa. He will now render great service to me. So there is nothing that I, for one, have omitted to do. It is the Vṛishala alone, the principal member of the body politic, that sits at ease, throwing the burden of state affairs on us. And, for certain, it is only when sovereignty is free from the extreme troubles of managing personally the affairs of state, that it conduces to happiness. For—

Lords of men and of elephants, though all-powerful, are for the most part woefully unhappy, as is natural, when they have in person to toil (lit. provide) for and then enjoy. 15

*Then enters a spy (of Chāṇakya) with a pictorial representation of Yama and his realm.*

Spy—Fall down at the feet of Yama. Of what avail are other petty gods? For it is he indeed that carries off the soul of the devotees of others trembling ( in agony ). 16

Moreover a person gains livelihood by the grace of a god won over by devotion, however severe he may be. We gain our livelihood by the grace of the very Yama who is the destroyer of men. 17

Now I enter this house, exhibit the pictorial chart and sing songs ( of piety .

PUPIL, *observing him*—Don't you enter the house, good fellow.

SPY—Hallo Brāhmaṇa ! Whose house is it ?

PUPIL—It is the house of our Preceptor, Revered Chāṇakya of auspicious name.

SPY, *with a smile*—Hallo Brāhmaṇa ! Then indeed it is the house of my spiritual brother. So let me in. I will preach sacred truths to your Preceptor.

PUPIL, *angrily*—What do you say ? Are you better acquainted with sacred truths than our Preceptor ?

SPY—Hallo Brāhmaṇa ! Don't you get offended ? Surely it is not every one that knows every thing. There are certain things that are known to your Preceptor, and there are certain things that are known to persons like us.

PUPIL—You seek to rob our Preceptor of his attribute of *all-knowing*.

SPY—Well, then, Brāhmaṇa, if your Preceptor be *all-knowing* let him ascertain who do not like Chandra.

PUPIL—Whether he knows it or not, of what consequence will it be to him ?

SPY—Certainly, Brāhmaṇa, your Preceptor will know of what consequence the knowledge of it will be to him. Meanwhile know you this much that day lotuses do not like Chandra, Just see—

The action of day lotuses that look so fair does not accord with their look ; for they bear antipathy to Chandra in full splendour. 18

CHĀṆAKYA, *hearing the spy, to himself*—Ah ! This fellow means to say that he knows those who do not like Chandragupata.

PUPIL—How is it ? You talk what is impertinent.

SPY—It would be pertinent and nothing but pertinent, if I get one with an intelligent listener.

CHĀṆAKYA—Come in, good fellow ! ( Here ) you have that listener (in me.)

SPY—I do. *Entering and making up to Chāṇakya* —Prosperity to you, Revered Sir !

CHĀṆAKYA, *observing his features, to himself*—Oh ! This is Nipunaka, employed to know the minds of men. *Aloud*. Well come, good fellow. Sit you down.

SPY—As the Noble One commands. *He squats on the ground*.

CHĀṆAKYA—Now give me an account of your mission. Do the subjects love the Vṛishala ?

SPY—Certainly they do. Since all the causes of disaffection are removed by your worthy self, the subjects ardently love His Majesty Chandragupta of auspicious name. There are, however, three persons in the city attached to Minister Rākshasa by previous friendship and regard, that are intolerant of the sovereignty of esteemed Chandragupta.

CHĀṆAKYA, *with rising anger, to himself*—I should rather say they are intolerant of their own lease of life. *Aloud.* Do you know their names ?

SPY—How should I have reported them to the Revered One, if I had not known their names ?

CHĀṆAKYA—In that case I should like to know them.

SPY—Note then, Revered Sir ! Person number one, siding with the enemies, is a Kshapaṇaka—

CHĀṆAKYA, *to himself*—A Kshapaṇaka siding with the enemy ? (*Who can he be ?*)

SPY—Jīvasiddhi by name, who directed against king Parvata the poison-maid employed by Minister Rākshasa.

CHĀṆAKYA, *to himself*—Oh ! It is Jīvasiddhi. As for him he is my secret agent. *Aloud.* Now which is number two ?

SPY—Number two is a penman, by name Śakaṭadāsa, who is a dear friend of Minister Rākshasa.

CHĀṆAKYA, *to himself*—A penman means one of little consequence. Never-the-less I have set Siddhārthaka after him in the garb of friendship ; for it is not proper to neglect an enemy however insignificant. *Aloud.* And now I want to know number three.

SPY—Number three is the head of the guild of pearl-merchants living in the Flower square, by name Chandanadāsa, the *alter ego* of Minister Rākshasa, in whose charge the Minister has left his family while he has escaped from the town.

CHĀṆAKYA, *to himself*—Surely, he must be the most intimate of his friends. For Rākshasa is not a man to leave his family in charge of one who is not his second self. *Aloud.* How am I to know, good fellow, that Rākshasa has left his family in charge of Chandanadāsa ?

SPY—Noble Sir ! This signet ring will help you to know it.

*The spy presents the signet ring to Ch ṇakya.*

CHĀṆAKYA, *examining the signet ring, to himself in joy*—Ha ! I here have Rākshasa attached to my finger, I must say. *Aloud.* My good

fellow! I wish to hear at length how you came by this signet ring. **SPY**—Listen, Revered Sir! Commissioned by your noble self to inquire (secretly) into the actions of the citizens, I happened, in my rambles with the pictorial chart of Yama and his realm, exciting no one's suspicion in gaining access to private quarters, to enter to-day the house of the head pearl-merchant Chandanadāsa, where I spread out the pictorial chart and commenced singing songs (of piety).

**CHĀNAKYA**—What then? Proceed.

**SPY**—Then a boy nearly five years old, very lovely in person, sought to come out of an apartment with eyes wide open through curiosity common to children. At this there arose inside the said apartment a confused noise of ladies crying out "O, the boy! He goes out" which expressed their sense of alarm. Then a lady just peered through the door of the apartment, chid the boy, and with her tender creeper-like arm caught him by the hand as he was coming forth. While she stretched her hand with fingers extended in her hurry to catch hold of the boy, this signet ring, made to suit the finger of a male, slipped from her hand on the door-sill, and gliding down unnoticed by her, just lay close to my feet. Observing the name of Minister Rākshasa engraved on it, I brought it to the Revered One. This is how I came by the signet ring.

**CHĀNAKYA**—I understand. Now, good fellow, you may go. This (good service of yours) will meet with proper recognition before long.

**SPY**—I obey, Noble Sir!

*Exit.*

**CHĀNAKYA**—Hallo Śāringarava!

**PUPIL, entering**—What is your command, Revered Sir!

**CHĀNAKYA**—Get me an inkstand and paper, my boy!

**PUPIL**—I do. *Going out and re-entering.* Here are the writing materials, Revered sir!

**CHĀNAKYA, taking them, to himself**—What shall I write now? It is to be an instrument of victory over Rākshasa, this writing of mine.

**FEMALE DOOR-KEEPER, entering**—Victory to you, Noble Sir!

**CHĀNAKYA, to himself, with joy**—I hail the pronouncement of victory. *Aloud.* What brings you hither, Śonottarā?

**FEMALE DOOR-KEEPER**—Revered Sir! His Majesty, esteemed Chandragupta, touching his head with folded hands that look



like a lotus bud, respectfully states, 'I wish that I may with the permission of the Revered Preceptor, give away to holy Brāhmaṇas the ornaments previously worn by king Parvata to secure His Majesty's bliss in the other world.'

CHĀṆAKYA, *With gratification, to himself*—Bravo, Vṛishala ! Your request, gives response to my heart's desire. *Aloud.* Śoṇottarā, say to the Vṛishala in my name these words in reply:—'Indeed, you know Customary observances ! Good, my Prince, you may carry out your wish. But as the ornaments worn by king Parvata while alive (lit. before) are of superior worth they deserve to be given to Brāhmaṇas of superior worth and not to ordinary Brāhmaṇas. So I myself send to you Brāhmaṇas whose worth I know full well.'

FEMALE DOOR-KEEPER—I obey your commands, Revered Sir ! *Exit.*

CHĀṆAKYA—Hallo Śārṅgarava ! Say to Viśvāvasu and his two brothers in my name that they should go to receive gifts of ornaments from the Vṛishala and then see me ( on their way back ).

PUPIL—I do as you bid me, Revered Sir ! *Exit.*

CHĀṆAKYA—This is an item to be mentioned at the close. But the body of the letter, how is it to be drawn up ? *Musing a while.* Ha ! I have it. I learn from spies that from among the Mlechchha chiefs assembled the following five, that are the foremost, follow the lead of Rākshasa with whom they are on the most intimate terms :—

Chitravarman of Kulūta, Simhanāda the lion king of Malayadeśa, Pushkarāksha of Kaśmīra, Sushena king of Sindhudēśa who has humbled his enemies, and Meghāksha the lord of the Pārasīkas who has a vast cavalry, that is the fifth. Surely I may enter their names here. Chitragupta may henceforth strike them off. 19

*After a moment's reflection.* No, no. Let all remain unspecified.

Hallo Śārṅgarava !

PUPIL—*entering*—What is your command, Revered Sir !

CHĀṆAKYA—My dear boy ! The writing of Vedic scholars lacks ease and grace. Say, therefore, to Siddhārthaka in my name that he should get a letter written by Śakaṭadāsa in these terms ; *He whispers them into his ears ;* and see me. It is to bear no address on the outer side, for he himself is to be employed by a certain person

to carry some oral message to a certain person (with the said letter). He should not tell Śakatadāsa that it is Chāṇakya who causes the letter to be written.

PUPIL—I do as you bid me, Revered Sir !

*Exit.*

CHĀṆAKYA—How glad I am ! I gain a victory over Malayaketu. SIDDHĀRTHAKA, *entering, letter in hand*—Victory to you, Noble Sir ! Here is the letter in Śakatadāsa's handwriting.

CHĀṆAKYA—What a beautiful hand ! *Going over the contents mentally.* Stamp the letter, good man, with this signet ring.

SIDDHĀRTHAKA—I carry out your order, Revered Sir ! *He stamps it.*

CHĀṆAKYA—Hallo Śārṅgarava !

PUPIL, *entering*—What is your command, Revered Sir !

CHĀṆAKYA—Say to Kālapāsika, the head of the metropolitan police, in my name that it is the command of the Vṛishala that the Bauddha monk named Jīvasiddhi who murdered king Parvata by means of the poison-maid employed by Rākshasa, should, after a public proclamation of the said offence, be banished from the capital with disgrace.

PUPIL—I obey, Revered Sir ! *He sets forth.*

CHĀṆAKYA—Hold, my boy ! Tell him further that the other offender penman Śakatadāsa by name, who has been always hatching treason against His Majesty's person, should, after a public proclamation of the offence, be also impaled and his family should be put into prison.

PUPIL—I do as you bid me, Revered Sir !

*Exit.*

SIDDHĀRTHAKA—Noble Sir ! The letter is stamped with the seal. What is to be done next ?

CHĀṆAKYA—Go directly to the place of execution armed with a sword and frighten the executioners ( out of their wits ); and when they run away terrified in any and every direction, carry off Śakatadāsa from the place of execution and take him ( safe ) to Rākshasa. Rejoicing at the rescue of his friend he will reward you, ( richly ). You should take the reward and thenceforth be employed for some time as a personal servant of Rākshasa. Afterwards when the enemies are near, this is the purpose which you have to achieve. *He whispers it into his ear.* That is all.

SIDDHĀRTHAKA—I shall do as you command me, Revered Sir.

CHĀNAKYA, *anxiously to himself*—Would that wicked Rākshasa be caught (after all this) !

SIDDHĀRTHAKA—Caught outright, Noble Sir,

CHĀNAKYA, *to himself, rejoicing*—Ah ! Rākshasa caught outright.

SIDDHĀRTHAKA—is the errand of the Revered One. So may I go for the success of my mission ?

CHĀNAKYA—Go, good man, and prosper.

SIDDHĀRTHAKA—May it be as you wish !

*Exit,*

PUPIL, *entering*—Revered Sir ! Kālapāśika, the head of the metropolitan police, requests the Revered Preceptor that he will at once put His Majesty Chandragupta's command into execution.

CHĀNAKYA—All right. Now, my boy, I wish to see Chandanadāsa, the head of the guild of pearl-merchants.

PUPIL—I bow to your wish, Revered Sir. *Going out and returning with Chandanadāsa.* Come this way, head pearl-merchant !

CHANDANADĀSA, *to himself*—

Even an innocent person is filled with apprehension when summoned by ruthless Chāṇakya. Then what to say of one in guilt ?

20

Hence it was that I said to the three Bauddha laymen Dhanasena and others who live in our ward:—‘Per chance cursed Chāṇakya may order my house to be searched. So remove the family of our Noble Minister Rākshasa. As for me, come what may’.

PUPIL—Come on, head pearl-merchant !

CHANDANADĀSA—I follow you, good sir !

PUPIL, *making up to Chāṇakya*—Revered Sir ! Here is Chandanadāsa, the head of the guild of pearl-merchants.

CHANDANADĀSA—Victory to you, noble sir !

CHĀNAKYA, *looking at him*—Welcome, head pearl-merchant ! Take this seat.

CHANDANADĀSA, *with a low bow*—Undue honour grieves the heart more than dishonour. You know it, Noble Sir ! So I sit here on the ground as becomes me.

CHĀNAKYA—O, do not say so, my good sir ! This is certainly your due in company of persons like us. So do take the said seat.

CHANDANADĀSA, *to himself*—The villain insinuates something. *Aloud* I obey your order, Noble sir ! *He takes the seat pointed out.*

CHĀNAKYA—I hope, pearl-merchant, you are doing good business.

CHANDANADĀSA—By your favour, Noble Sir, my affairs are prospering.

CHĀṆAKYA—Do the shortcomings of Chandragupta cause the subjects to remember the excellencies of the late kings ?

CHANDANADĀSA, *stopping his ears*—I deprecate the sinful thought.

To be sure the subjects are immensely pleased with His Majesty, the esteemed Chandragupta, as with the moon rising in full splendour on an autumnal full-moon night. 27

CHĀṆAKYA—If it be so, kings look for gratification in return, good sir, from their gratified subjects.

CHANDANADĀSA—Command me, Noble Sir, how much is expected of this person.

CHĀṆAKYA—Good man ! This is the regime of Chandragupta, not of Nanda ! Monetary gift would have satisfied the greedy king Nanda ; but to Chandragupta it is only the abstention from severity that is gratifying.

CHANDANADĀSA—I am thankful to you, Noble Sir, for this.

CHĀṆAKYA—And you would ask us how the abstention from severity that is secured (lit. results).

CHANDANADĀSA—I wish to be directed by you, Noble Sir, in the matter.

CHĀṆAKYA—To speak briefly, by loyalty.

CHANDANADĀSA—Noble sir ! Which hapless person would have himself deemed disloyal by the Noble One ?

CHĀṆAKYA—You yourself, to begin with.

CHANDANADĀSA, *stopping his ears*—I deprecate the sinful thought. And what hostility can straws bear to fire ?

CHĀṆAKYA—Here it is. You shelter the family of Rākshasa who is inimical to the king.

CHANDANADĀSA—It is false, noble Sir ! Some vile fellow might have told it to you.

CHĀṆAKYA—Have no misgiving, good man ! Officers of former kings fly to other countries in panic, leaving their families in the houses of citizens without (previously) consulting their wishes. It is simply the concealment of the fact that is criminal.

CHANDANADĀSA—Just so. In the panic referred to, the family of Minister Rākshasa was in my house.

CHĀṆAKYA—First you said 'It is false' ; and now you say 'It was (in my house)'. These are conflicting statements.

CHANDANADĀSA—Noble Sir, I misunderstood you and blundered.

CHĀṆAKYA—King Chandragupta would have no tricks (of the sort). So deliver the family of Rākshasa into our hands, good sir, and exculpate yourself from the charge (of treason).

CHANDANADĀSA—Pray, Noble Sir, I humbly say that in the panic referred to the family of Minister Rākshasa was in my house.

CHĀṆAKYA—And where is it at present ?

CHANDANADĀSA—I do not know.

CHĀṆAKYA, *with a smile*—Ha ! Ha ! you pretend not to know it. Good man ! The danger is imminent and its cure is distant. And don't you think that the Minister Rākshasa will uproot Chandragupta as Vishnugupta *Stopping short for a moment with a blush and resuming*—uprooted Nanda. Look here.

Even when Nanda and his family lived, sovereign power was very unstable ; and Vakranāsa and other eminent ministers endowed with valour and statemanship failed to make it stable. It is now focussed in Chandragupta, giving delight to all as (does) the light focussed in the moon. Who should endeavour to separate it from him or the moonlight from the moon ? 22  
Moreover :—

Who would defy the lion and try to wrench from his mouth, opened, wide in the act of yawning, one of the incisors red with the elephant's blood just tasted and shining like the crescent moon red in the evening twilight ? 23

CHANDANADĀSA, *to himself*—Verified by deed (lit. result ) the vaunt sounds well.

*Cries of ' Move aside ' behind the stage.*

CHĀṆAKYA—Hallo, Śārṅgarava ! Just see what it is.

PUPIL—I do. Revered Sir ! *Going out and returning.* Revered Sir ! It is a traitor, Bauddha monk Jīvasiddhi, that is being banished with disgrace by the command of His Majesty Chandragupta.

CHĀṆAKYA—A Bauddha monk ? Pity ! All the same, he must bear the consequences of treason. Good Sir ! The king thus punishes traitors severely. Follow then the wholesome advice of a friend, surrender the family of Rākshasa ; and live long to enjoy the manifold favour of the king.

CHANDANADĀSA—The family of Minister Rākshasa is not in my house.

*Cries of 'Move aside' repeated behind the stage.*

CHĀṆAKYA—Hallo, Śārṅgarava! What is it again? Just see.

PUPIL—L. do, Revered Sir! *Going out and returning.* It is another traitor, penman Śakatadāsa, that is being taken to the place of execution to be impaled.

CHĀṆAKYA—He must bear the consequences of his (evil) deeds. My good Sir! The king that punishes traitors so severely will show no mercy to you who screen the family of Rākshasa. Do, therefore, save your wife and your life by the surrender of another's wife.

CHANDANADĀSA—Why do you, Noble Sir, seek in vain to frighten me? I would not give up the family of Minister Rākshasa even if I should have it. What signifies it when I have it not?

CHĀṆAKYA—So you have made up your mind?

CHANDANADĀSA—Aye, I have.

CHĀṆAKYA, *to himself*—Bravo, Chandanadāsa, you deserve all praise.

Which person in the present age would do this, which is impossible except in the case of Śibi, inspite of the advantages to be easily got by betraying others? 24

*Aloud in rage*—O thou wicked wretch of a trader! Be then prepared to bear the brunt of royal displeasure.

CHANDANADĀSA—I am prepared. You may, Noble Sir, do what your high office empowers you to do.

CHĀṆAKYA—Hallo, Śārṅgarava! Tell Kālapāśika, the head of the metropolitan police,—‘Let this wretched trader be at once’—No, not so. Tell Vijayapāla the governor of the castle to seize his property, put him in chains and keep him in the gaol with his wife and his son till I report to the Vṛishala, who himself will order the execution of one and all in his case.

PUPIL—I do as you bid me, Revered Sir! Come away, head peral-merchant!

CHANDANADĀSA, *rising from his seat*—I follow you, good sir! *to himself*—I bless my stars that I die for my friends' sake and for no human fault of mine.

*Exeunt Śārṅgarava and Chandanadāsa.*

CHĀṆAKYA, *with joy*—Ha ! Rūkshasa is now secured.

Since this pearl-merchant parts with his life as a thing uncared for in his day of trouble, he too will surely not hold his life dear in the pearl-merchant's day of trouble. 25

*Noise behind the stage.*

PUPIL, *entering hurriedly*—Revered Sir ! That fellow Siddhārthaka escaped taking away from the place of execution Śakaṭadāsa who was about to be impaled.

CHĀṆAKYA, *to himself*—Well done, Siddhārthaka ! You have begun in right earnest. *Aloud.* What ? Escaped ! My boy, tell Bhāgurāyaṇa to overtake him at once.

PUPIL, *going out and returning*—Alas ! Bhāgurāyaṇa also has made off.

CHĀṆAKYA, *to himself*—Go he may and achieve success. *Aloud.* My boy ! Tell Bhadrabhāṭa, Purudatta, Diṅgarāta, Balagupta, Rājasena, Rohitāksha and Vijayavarman to track and capture both of them.

PUPIL—All right. *Going out and returning, in distress*—Alas ! The administrative organization is wholly disorganized. What a sorry plight ! Bhadrabhāṭa and his associates are gone ! They left early before the day dawned.

CHĀṆAKYA, *to himself*—May they fare well ! *Aloud.* My boy, don't you feel distressed. (It matters little).

Those that lately left for reasons known to them, are gone already. Let those who remain, also prepare to leave me agreeably to their wishes. Only my talent must not forsake me. In the accomplishment of political purposes that single faculty is more than a match for hundreds of armies. The magnitude of its powers has been amply proved by the destruction of the Nandas. 26

*Rising from his seat*—Here I go and arrange to bring back Bhadrabhāṭa and his associates. *Fixing his gaze in the air, to himself.* O Rākshasa of wicked resolve ! Where will you go now ? I shall, before long—

Secure you by my talents and employ you in the service of Chandragupta,—you who roam at large by yourself swollen with the pride of personal prowess, self-willed and haughty and endowed with means to lure men by ample gifts, just as a person by his talents captures and employs in service a wild elephant that roams at large by himself, swollen

with the pride of personal strength, self-willed and haughty  
and endowed with means to lure bees by ample ichoral  
exudation.

27

*Exeunt omnes.*

## END OF ACT I

called

THE SIGNET FOUND.

## ACT II

## THE SALE OF ORNAMENTS.

*There enters a snake-charmer.*

SNAKE-CHARMER—

Those who are ever mindful of preserving the secrecy of spells,  
know the application of antidotes and accurately mark the  
magic ring, (can) deal with snakes; just as those who are ever  
mindful of preserving the secrecy of political schemes, know  
the science of internal polity and accurately mark the zone of  
friendly, hostile and neutral princes, deal with kings. 1

*Looking up*—What do you say, Sir? You ask me who I am. Sir,  
I am a snake-charmer by name Jīrṇavisha. What say you further?  
You are fond of snake-sport. Well, Sir, what is your occupation?  
You are an officer of the king's household. In that case, sir, you  
indeed sport with snakes.

For an officer of the King's household flushed with success,  
as also an elephant driver beside himself with liquor and a  
snake charmer ill-acquainted with spells and antidotal herbs,  
alike perish. 2

Ah me! He is gone. *Looking up again.* What do you say, Sir? You  
ask me what there is in the wickerboxes. There are snakes that give  
me a living. What say you further? You wish to see snake-sport (lit.  
snakes). This is not a place for it, Sir, pardon me. If you have a  
curiosity for snake-sport, come, I shall exhibit it in the house yonder.  
What do you say? It is the residence of the mighty Minister  
Rākshasa. People like you have no access there, you say. Then you



may go your way, Sir ! My vocation blesses me, giving access to me there. Oh ! He goes away.

*To himself.* How strange is this ! When I look at Chandragupta guided by the counsels of Chāṇakya, I feel the attempts of Rākshasa to be all but abortive ; and when I turn my gaze to Malayaketu guided by the counsels of Rākshasa, I regard Chandragupta to be all but dispossessed of the throne. For,

The sovereignty of the Maurya King appears unshakable to me, secured by the cords of the talents of Kauṭilya. At the same time I see it on the point of being wrested from him by Rākshasa with the arms of statesmanly tactics. 3

So in this contest of the two talented eminent Ministers the Goddess of Sovereignty seems to be in a state of suspense.

In this land the timorous Goddess, in a state of suspense, is, methinks, in all likelihood greatly troubled by oscillating between the two warring Prime Ministers, as is a timorous she-elephant in a vast forest between two warring wild elephants. 4

Now I shall go and see His Excellency Rākshasa.

*He goes and waits at the door. Then enters Rākshasa, sitting in a thoughtful mood with an attendant in waiting.*

Rākshasa, with a sigh—Alas ! How sad it is !

Wakeful by day and by night, with a mind wholly and restlessly cogitating on state-affairs, I have thought out this *design* ; but there is no canvas (lit. wall) to fix it on, now that the big family of the Nandas, like that of the Yādavas, has been destroyed by cruel Fate—, of the Nandas, who, like the Yādavas, had put down their enemies by their valour and statecraft. 5

No, no, I should not say so.

I closely and intently apply myself (lit. my mind) to politics, accepting the servitude of a stranger, not forgetting my (debt of) loyalty, not losing myself in the enjoyment of sensuous pleasures, not fearing the loss of my life, nor seeking personal greatness, in order that my Sovereign even after his translation to the other world, might have the satisfaction to see his enemy done (on earth) to death. 6

*Looking up in the air.* Goddess of Sovereignty ! You have no appreciation of merit, none at all. Otherwise,

Why, should you, O Fickle One, have attached yourself to that inimical Mauryan brat, forsaking King Nanda, the delight

of all, and not perished with him, as does the streak of ichoral exudation with a scented elephant ? Tell me. 7

And, O Ignoble One—

Are kings born of illustrious families, all dead (lit. consigned to funeral pyres) on earth, that you chose the base-born, and wicked Maurya for your husband ? Perhaps the mind (lit. sense) of women, which is by nature as unsteady as the tip of the blossoms of the Kāśa plant, is averse to the recognition of a man's merits. 8

So I shall slay the very person to whom, O Wanton One, you have attached yourself, and destroy your hopes. *Reflecting.* Accordingly (1) I have taken the appropriate step of leaving my family in the house of my bosom-friend Chandanadāsa when I quitted the town ( of Pāṭaliputra ). For, the adherents of King Nanda there that co-operate with us in this cause, will not be remiss in their endeavours, owing to the assurance that I am not indifferent in the matter of the attack on Pāṭaliputra. (2) I have also stationed Śakata-dāsa there with vast funds to keep the assassins, poisoners, and other secret agents employed in the murder of Chandragupta, attached to us and to seduce the malcontents on the enemy's side there. (3) I have, moreover, employed Jīvasiddhi and other friends to gather information about the enemy every instant and to break up their alliance. To be brief

I shall very soon pierce with the dart of intelligence the very vitals of him by whom, as by a tiger's cub, brought up with tenderness, perished king Nanda so loving unto his children, and with him his whole family, provided intolerant Fate protects him not serving as a coat of mail. 9

*Then enters the Chamberlain of Malayaketu*

CHAMBERLAIN—Old age has eradicated *passion* and gradually implanted *piety* in me, just as the policy of Chāṇakya has smashed king Nanda and established Chandragupta in Pāṭaliputra. It is growing in strength as is the Maurya king. Nevertheless *avarice* tries persistently (lit. long) to uproot (lit. conquer) *piety*, just as Rākshasa tries to uproot Chandragupta, being afforded a footing by service; but does not succeed. 10

*Advancing further.* Here is the Minister Rākshasa. *Making up to him.* Prosperity to you.

RĀKSHASA—Venerable Jājali ! I bow to you. Priyamvadaka, a seat for the worthy officer.

PRIYAMVADAKA—Here it is. Pray, take the seat, Worthy Sir !  
CHAMBERLAIN, *taking his seat*:—His Majesty Prince Malayaketu says courteously to the Minister. “ My heart is grieved that the Noble One has been abjuring personal decoration befitting his (high) position since a long time. Though it is impossible to forget the many excellent qualities of the (late) King Nanda, it behoves the Noble One to grant my request, *exhibiting an ornament*—and put on this ornament which I take off from my person and send to him.”

RĀKSHASA—Venerable Jājali ! Tell His Majesty respectfully in my name that the memory of the good qualities of my late master has already been obliterated by (the impress of) partiality for His Majesty’s excellent qualities on my mind. But

As long as the enemies are not destroyed to a man and the golden throne of His Majesty who is the best of men on earth, is not set up in the Sugāṅga palace, I will not wear the slightest ornament on these limbs of mine that have abjectly suffered humiliation at the hands of the foes. 11

CHAMBERLAIN—Under the Minister’s lead His Majesty perceives every thing within easy reach. Do, therefore, accede to the Prince’s request which is the first of its kind.

RĀKSHASA—Venerable Sir ! Your word is as much inviolable as the Prince’s. So I have but to conform to His Majesty’s order.

CHAMBERLAIN, *decorating Rākshasa with the ornament*—God bless you. I depart.

RĀKSHASA—I bow to you, Venerable Jājali !

*Exit Chamberlain.*

RĀKSHASA—Priyamvadaka, see if there be any one at the door wanting to see me.

PRIYAMVADAKA—I obey. *Proceeding to the door and noticing the snake-charmer*—Well, sir, who are you ?

SNAKE-CHARMER—Good man ! I am a snake-charmer. I wish to exhibit snakesports before the Minister.

PRIYAMVADAKA—Wait till I report to the Minister. *Returning to Rākshasa*—Please Your Excellency, there is a snake-charmer wishing to exhibit snake-sports before the Minister.

RĀKSHASA, *noticing the throbbing of the left eye, to himself*—O ! the inauspicious sight of snakes ! *Aloud.* Priyamvadaka, I have no

curiosity to see snake-sports. So give something to gratify him and dismiss him.

PRIYAMVADAKA—I do as Your Excellency bids me. *Making for the snake-charmer.* Hallo! His Excellency the Minister favours you not with an interview, but with the fruit of it.

SNAKE-CHARMER—Gentle Sir! Respectfully say to the Minister on my behalf, that I am not merely a snake-charmer. I am also a Prākṛit poet. So if the Minister does not favour me with an interview, His Excellency will be pleased to read this stanza (lit. leaf).

PRIYAMVADAKA, *taking the leaflet and returning to Rākshasa*—Respected Sir! The snake-charmer there respectfully says that he is not merely a snake-charmer. He is also a Prākṛit poet. So if the Minister does not favour him with an interview, Your Excellency would be pleased to read this stanza (leaf).

RĀKSHASA, *takes the leaflet and reads*—

The honey which the bee gives having by its skill sucked completely the flower juice, serves the purpose of others. 12  
*After a moment's reflection to himself.* Ha! The verse purports to say that there is (come) my spy fetching (lit. knowing) news from Kusumapura, (the Flower city). Now my mind has been so much distracted by affairs of state (lit. work), and there is such a large number of secret agents that I forget him. Oh, I now remember him. Verily he must be Virādhagupta in the guise of a snake-charmer. *Aloud.* Priyamvadaka, show him in. He is an excellent poet. I should hear his elegant verses.

PRIYAMVADAKA—I obey. *Returning to the snake-charmer*—Come in, good Sir!

SNAKE-CHARMER, *advancing and looking intently, to himself*—Here is His Excellency Rākshasa—

Apprehensive of his activities, the Goddess of Sovereignty looking about (timorously) with her creeper-like left arm thrown loosely around the neck of the Maurya, and with her right arm, dropping down on the lap as often as set perforce on his shoulder, does not yet repose her right breast on the chest of Chandragupta in a way to press hard the nipple in the contact of a close embrace. 13

*Approaching*—Victory to Your Excellency.

RĀKSHASA, *seeing him*—O Virādhā—! *Checking himself midway,*

*mindful of something.* Priyamvadaka, I will have snake-sports now. So the attendants may retire. You too may go about your work.

PRIYAMVADAKA—I do as Your Excellency bids me.

*Exit Priyamvadaka with attendants.*

RĀKSHASA—Dear Virādhagupta ! Take this seat.

VIRĀDHAGUPTA—I do as you direct me. *He sits down.*

RĀKSHASA, *eying him closely, with a sigh*—Alas ! That this should be the plight of my (late) Master's dependants.

VIRĀDHAGUPTA—Away with the lament. Your Excellency is to restore us ere long to our former grandeur (lit. position ).

RĀKSHASA—Now tell me my friend, the story of Kusumapura.

VIRĀDHAGUPTA—Please Your Excellency, the story of Kusumapura is long. Where shall I begin ?

RĀKSHASA—My friend ! Just begin the account from the state entry of Chandragupta in the palace of Nanda. I wish to hear the achievements of the assassins, poisoners, and other secret agents employed by us.

VIRĀDHAGUPTA—Here do I narrate them. The forces of Chandragupta and Parvateśvara, composed of Sākaz, Yavanas, Kirātas, Kambojas, Pārasīkas Balhīkas and others led by the counsels of Chāṇakya, looking like seas with waters in commotion at the time of universal destruction, invest Kusumapura on all sides.

RĀKSHASA, *At once drawing his sword*—Ah ! who is there to invade Kusumapura, while I am alive.

Let archers patrol the wall all round with a brisk pace; let elephants, strong enough to break the array of hostile elephants be stationed at the gates; and let those who, desirous of fame, wish to have a hit at the feeble forces of the enemy, sally forth with me, single-minded and fearless of death. 14

VIRĀDHAGUPTA—Your Excellency would spare this outburst. It is the past that I am describing.

RĀKSHASA, *with a sigh*—Oh ! It is the past ! I thought it was the (living) present. *Dropping the sword in the sheath, with tears in his eyes.*

Lord Sarvarthasiddhi ! Rakshasa (still ) remembers the great favor of Your Majesty and it makes him sad.

In your ( heated ) imagination you saw Rākshasa multiplied a thousand-fold as it were in the city, and through your high

regard sent orders upon orders in battle to me commanding me in these words. " Let Rākshasa hasten to the spot which this body of elephants black like rainclouds is attacking. Let Rākshasa repel the charge of this troop of horses rushing like tides ( lit. bounding like rolling waters ). Let Rākshasa make a short work of that corps of foot soldiers. " 15

VIRĀDHAGUPTA—His Majesty Sarvarthasiddhi perceived it. He could not bear to see the citizens undergoing the severe hardship of the siege day after day. Under the circumstances he repaired to the underground passage and retired to the penance forest for the sake of the citizens. In the absence of His Majesty, your forces grew slack in enterprise ; you, thereupon, left the city by the underground passage for the purpose of restoring the Nanda power, having ( previously ) ascertained ( the faith of ) the citizens from such daring deeds as obstructing the proclamation of Chandragupta's victory. Thereafter poor Parvataka met his death at the hands of the poison maid retained by you to kill Chandragupta.

RĀKSHASA—Look ( here ), friend, at the strange course of events.

The dangerous ( lit. powerful ) poison-maid, claiming a single victim, that I had kept to slay Chandragupta, reaching Parvateśvara, simply killed him whom wicked Vishnugupta wanted to kill, just as the dangerous magic missile Śakti, claiming a single victim, that Karṇa had kept to slay Arjuna, reaching Ghatotkacha, simply killed him whom Kṛṣṇa wanted to kill, to his very great delight. 16

VIRĀDHAGUPTA—It was a wilful perverseness of Fate. What could the Minister do ?

RĀKSHASA—Proceed.

VIRĀDHAGUPTA—Frightened away by the murder of his father, Prince Malayaketu fled ( for his life ). Then Variodhaka, brother to Parvateśvara, was assured of good faith ( by Chāṇakya ). And Chandragupta's entry in the palace of Nanda was publicly notified. Chāṇakya ( on the day of the entry ) summoned all the carpenters residing in Kusumapura and thus addressed them. ' There is to be the entry of Chandragupta in the palace of Nanda at midnight to-day as appointed by astrologers. You will, therefore, decorate the royal palace commencing with the main entrance. ' Then the carpenters respectfully said that, anticipating the entry of His Majesty

Chandragupta in the palace of Nanda, carpenter Dāruvarman had already furnished the main entrance with magnificent ( lit. special ) decorations such as, the golden arch and the like ; so that the interior only remained to be decorated by them. Then the fellow Chāṇakya bestowed a long eulogium on Dāruvarman's wisdom, expressing gratification at his having decorated the royal palace without being told, and added that he would have his reward for it before long.

RĀKSHASA, *with concern*—Tut, speak not of the gratification of the fellow Chāṇakya. Not waiting till he was ordered to do it, owing to excessive loyal zeal or stupid blundering, Dāruvarman must have aroused strong suspicion in his mind so that his attempt ( on the life of Chandragupta ), I fear, must have failed or miscarried.

VIRĀDHAGUPTA—Then at the auspicious moment in the middle of the night that cursed Chāṇakya placed Vairodhaka, the brother of Parvateśvara, on the same throne with Chandragupta and divided the empire between them.

RĀKSHASA—What do you say ? Did he, in truth, give to Vairodhaka, the brother of Parvateśvara, half the empire as promised previously by him ?

VIRĀDHAGUPTA—Yes, he did.

RĀKSHASA, *to himself*—Surely, that very cunning fellow Chāṇakya, must have made this public demonstration to wipe away the infamy of ( lit. caused by ) the murder of Parateśvara, having in view some secret way of murdering the poor fellow. *Aloud*, Well, what then ?

VIRĀDHAGUPTA—Then just at the time announced beforehand, of the entry of Chandragupta in the palace of Nanda at midnight, Vairodhaka, who had taken the bath, wrapped his person in a silken robe ( of state ) wrought all over with strings of pearls, put on a jewelled crown which at the same time held together and adorned his hair, and decked his broad chest with garlands of sweet smelling flowers worn crosswise. So his features were not recognisable even by those who knew him intimately. He mounted agreeably to the orders of wicked Chāṇakya, the female elephant Chandralekhā, that Chandragupta used to ride ; and, accompanied by the princes that followed in the train of Chandragupta, he got to the entrance of the palace of Nanda. Then the carpenter Dāruvarman, your secret agent, taking Vairodhaka for Chandragupta, contrived to drop down on him the arch with mechanical contrivance. . At that moment

the Mauryan attendant princes reined in their steeds out-side the palace. Now, Barbaraka, the driver of Chandralekhā, another secret agent of yours, seized with his hand the golden staff hanging by a golden chain with a desire to draw the knife that was inside the staff.

RĀKSHASA, *to himself*—The effort of both was equally misdirected. VIRĀDHAGUPTA—So the female elephant apprehending a blow on the hind parts, all of a sudden changed her gait. Then the arch with mechanical contrivance dropped by Dāruvarman, counting on the previous (forward) motion, fell wide of the mark and crushed to death Barbaraka, before he could reach Vairodhaka, mistaken for Chandragupta, with the drawn knife in his hand (lit. with which his hand was busy). At that instant Dāruvarman who had been ere-while sitting on the lofty stage supporting the arch, expecting certain death for dropping down the arch with mechanical contrivance, killed poor Vairodhaka mounted on the female elephant there and then with the iron bolt that had formed the key of the mechanism (of the arch).

RĀKSHASA—Alas ! two undesirable things have happened. Vairodhaka and Barbaraka are killed, as Fate would have it, and Chandragupta is uninjured. Well, what became of the carpenter Dāruvarman ?

VIRĀDHAGUPTA—He was stoned to death by the Mauryan foot-soldiers who marched in front of Vairodhaka.

RĀKSHASA, *with tears in his eyes*—Alas ! I have lost a loving friend in Dāruvarman ! Well, what did that physician of ours, Abhayadatta do ?

VIRĀDHAGUPTA—He did every thing ( expected of him. )

RĀKSHASA, *joyfully*—Well, then, is Chandragupta killed ?

VIRĀDHAGUPTA—No, Minister ! He is not killed, as Fate would have it.

RĀKSHASA, *sadly*—Why do you then say that he did every thing ( expected of him. )

VIRĀDHAGUPTA—He prepared a draught for Chandragupta which was mixed with a pulverised drug causing secret death. Chāṇakya examined it, and found that it changed colour in the golden bowl. So he said to Chandragupta :—“ Vṛishala ! there is poison in the draught. Don't you drink it. ”

RĀKSHASA—Surely, the fellow is very shrewd ; well, what became of the physician ?



VIRĀDHAGUPTA—He was made to drink that draught. So he died.

RĀKSHASA, *with a sigh*—Alas ! an erudite Doctor of Medicine is lost (lit. is dead). Well, then, how did Pramodaka—the officer of the sleeping palace—fare ?

VIRĀDHAGUPTA—He shared the fate of others.

RĀKSHASA, *sadly*—How so.

VIRĀDHAGUPTA—The fool lived extravagantly (lit. at great expence) with the large sum of money which you gave him; and, when questioned as to how he came by so much wealth, he made contradictory statements: whereupon Chānakya put him to death by torture.

RĀKSHASA, *sadly*—How sad ! Here too, Fate has thwarted us. Well, what is the news of Bībhatsaka and his associates employed by us to murder Chandragupta in bed, who dwelt in the interior of the wall of the sleeping mansion, having got in there by the underground passage ?

VIRĀDHAGUPTA—It is terrible.

RĀKSHASA *with a feeling of uneasiness*—Could it be that their presence there was discovered ?

VIRĀDHAGUPTA—So it was. Prior to the entry of Chandragupta, wicked Chānakya visited the sleeping mansion which he no sooner entered than, as he closely inspected it, he observed a line of ants issuing from a hole in the wall with particles of boiled rice. Hence, he concluded that there were men hidden inside the sleeping mansion ; and he ordered it to be set fire to. When it was on fire Bībhatsaka and his associates blinded by smoke, could not find the passage door which they had previously secured (from within ) and so they all perished in the flames.

RĀKSHASA, *with tears in his eyes*—Behold the good luck, friend, of wicked Chandragupta.

The poison-maid whom I secretly employed to kill him, by (the perversity of) Fate, caused the death of Parvatika who was to claim half the kingdom ; and those whom I engaged to kill him with deadly weapons and poisons, have themselves been killed by those persons. My schemes do but bring manifold good unto that Maurya himself. 17

VIRĀDHAGUPTA—Nevertheless, look here, Your Excellency, what is undertaken can by no means be given up.

The vulgar do not, indeed, undertake a thing for fear of obstacles ; the midling undertake a thing and give it up, overcome

by obstructions ; but noble persons do not give up what they undertake though again and again obstructed by difficulties. 18  
RĀKSHASA—Certainly, what is undertaken, cannot be given up. It is evident in your own instance. Well proceed.

VIRĀDHAGUPTA—Since then Chāṇakaya grew a thousand-fold more vigilant in the matter of the safety of Chandragupta and ferreting out that such a thing must be the doing of such a person, he punished your trusted friends residing in Kusumapura ( one after another ).

RĀKSHASA *in anxious suspense*—And who were the persons that were punished.

VIRĀDHAGUPTA—To begin with, the Bauddha monk Jīvasiddhi was banished with disgrace from the capital.

RĀKSHASA, *to himself*—So far as he is concerned, it is bearable. Banishment is not painful to one without a family or property.

*Aloud.* On what charge, friend, was he banished ?

VIRĀDHAGUPTA—On the charge that he murdered Parvateśvara with the poison-maid retained by you.

RĀKSHASA, *to himself*—Kauṭilya, you deserve much praise for your policy—

who sow but a single seed and reap many fruits. Thus you have removed the stain on your character, cast it on us and got rid of the claimant of half the kingdom. 19

*Aloud*—Proceed further.

VIRĀDHAGUPTA—Then Śakatadāsa was ordered to be impaled on the charge that he had employed Dāruvarman and others to murder Chandragupta. It was proclaimed throughout the town.

RĀKSHASA, *with tears in his eyes*—Ah! Friend Śakatadāsa, you did not deserve such a ( sad ) death. But, no, you died in your master's cause and are not to be deplored. It is we that cling to life even after the destruction of the Nandas, who are to be deplored.

VIRĀDHAGUPTA—Don't say so. There is the Master's cause to be served—

RĀKSHASA—Friend—

Holding fast, not to that object, but to a desire to live, we *ungratefully* do not follow our sovereign gone to the other world !

20

VIRĀDHAGUPTA—

Holding fast to that object, and not to a desire to live, you

*gratefully* do not follow our sovereign gone to the other world

21

RĀKSHASA— Speak on, Friend ! I am prepared to hear another such disaster to a friend.

VIRĀDHAGUPTA—Coming to know of it, Chandanadāsa had your family (safely) removed.

RĀKSHASA—It was improper. For he did what was hostile to the wicked fellow Chāṇakya.

VIRĀDHAGUPTA—Surely it is still more improper to play false to a friend.

RĀKSHASA—Well, proceed with the account.

VIRĀDHAGUPTA—He was pressed to deliver your family which he did not do. Then the fellow Chāṇakya flew into rage and—

RĀKSHASA, *with alarm*—put him to death ! Is it so ?

VIRĀDHAGUPTA—No, no. He ordered his property to be seized, put him in chains and sent him to prison with his wife and son.

RĀKSHASA—Then, why do you say with (an air of) gratification that he had my family safely removed ? You had rather say that I in person am put in chains with my son and wife.

PRIYAMVADAKA, *pushing aside the curtain and entering*—Victory to Your Excellency ; there is Śakataḍāsa at the door.

RĀKSHASA—Is it really so ?

PRIYAMVADAKA—The attendants of Your Excellency do not know (what it is) to tell a lie.

RĀKSHASA—Friend Virādhagupta, how is this ?

VIRĀDHAGUPTA—There is Fate that safe-guards a person.

RĀKSHASA—Priyamvadaka, if it is so, usher him in this very moment and bring me comfort. Why do you delay ?

PRIYAMVADAKA—I do as Your Excellency bids me.

*Exit Priyamvadaka.*

*Then enters Śakataḍāsa followed by Siddhārthaka.*

ŚAKATAḌĀSA, *to himself*—

I saw the stake of impalement firmly planted in the soil, as I did the Maurya ; accepted with bent head (lit. wore) the garland of a felon to be executed which smote my consciousness, as I did his rule (lit. sovereignty) ; and heard the music of the drums of execution terribly grating on the ear, as I did the overthrow of the sovereign. Still my heart did not break, hardened, methinks, by the (thrice) previous strokes of misfortune. 2

*With joy on seeing Rākshasa.* Here is Minister Rākshasa.

Upholding the cause of king Nanda with undying devotion even after his death, he stands at the highest mark (of eminence) among the faithful on earth. 23

*Making up to him*—Victory to the Minister.

RĀKSHASA, *with joy on seeing him*—Friend Śakatadāsa, by good luck I see you that had been in the clutches of Kauṭilya. Do therefore embrace me.

*Śakatadāsa embraces him.*

RĀKSHASA, *after a long embrace*—Sit you down here.

ŚAKATADĀSA—I do. *He sits down.*

RĀKSHASA—Friend Śakatadāsa! who is the author of this joy to my heart?

ŚAKATADĀSAA, *pointing to Siddhārthaka*—This dear friend Siddhārthaka—he it was that rescued me from the place of execution putting to flight the executioners.

RĀKSHASA, *with joy*—Gentle Siddhārthaka, this is admittedly an inadequate reward of the good you have done. Do, however, accept it. *So saying he takes off the ornament on his person and presents it to Siddhārthaka.*

SIDDHĀRTAKA, *taking it and falling down at his feet*—Please Your Excellency, I am a new-comer. So I have no acquaintance here with whom I may leave this gift of the Minister and feel secure I therefore wish to keep it in the Minister's treasury (in a casket), stamped with this signet ring. I shall take it when I want it.

RĀKSHASA—All right. There is no objection. Śakatadāsa, do as he says.

ŚAKATADĀSA—As the Minister commands. *Aside to Rākshasa on seeing the signet ring.* The ring has the Minister's name engraved.

RĀKSHASA, *observing it, to himself*—Too true. It is the very ring that my Brāhmaṇa wife took off my finger (lit. hand) to comfort her (*i. e.* to soothe her anxiety). How did it reach this man's hand? *Aloud.* Gentle Siddhārthaka! Whence did you get this ring?

SIDDHĀRTHAKA—Please Your Excellency—there is the head pearl-merchant, Chandananadāsa by name, in Kusumapura. It lay at the entrance of his house. I found it there.

RĀKSHASA—That is likely.

SIDDHĀRTHAKA—What is likely there, Your Excellency?

RĀKSHASA—(I mean) The find of such an article lying at the entrance of the mansions of very rich persons.

ŚAKAṬADĀSA—Dear Siddhārthaka ! It is the Minister's signet ring. Give it to him.

SIDDHĀRTHAKA—Noble friend ! I would esteem it a favour that His Excellency should accept this ring. *He hands over the ring.*

RĀKSHASA—Dear Śakatadāsa ! You may make use of this very ring in matters official.

ŚAKAṬADĀSA—As the Minister bids me.

SIDDHĀRIHAKA—Please Your Excellency, I have a request to make.

RĀKSHASA—Speak out, good man, unreservedly.

SIDDHĀRTHAKA—Your Excellency will certainly see that I can not return to Pāṭaliputra, having given offence to the fellow Chāṇakya. I therefore crave to be taken up in your service.

RĀKSHASA—Good man ! It is gratifying to me. We hesitated to invite you to do so only because we did not know your mind (lit. intention). You may enter our service.

SIDDHĀRTHAKA—I am thankful for the favour.

RĀKSHASA—Dear Śakatadāsa ! Give rest and refreshment to Siddhārthaka.

ŚAKAṬADĀSA—I do as you bid me forthwith.

*Exit Śakatadāsa with Siddhārthaka.*

RĀKSHASA—Dear Virādhagupta ! Finish your account. Do the members of the body politic bear our tactics of causing disunion ?

VIRĀDHAGUPTA—Oh yes, they do. Surely it is well known—

RĀKSHASA—What is well known, friend ?

VIRĀDHAGUPTA—that Chandragupta is angry with Chāṇakya at the escape of Malayaketu. And Chāṇakya, elated with success, vexes him ( further ) by repeated contravention of his orders. This I say from personal knowledge.

RĀKSHASA, *delighted to hear it*—Dear Virādhagupta ! Go back to Kusumapura in this very guise of a snake-charmer. There I have a friend named Stavakalaśa living in the guise of a bard. You shall tell him in my name that whenever Chāṇakya acts contrary to the orders of Chandragupta, he shall incite the latter with inflammatory verses and communicate the result very secretly by the mouth of Karabhaka.

VIRĀDHAGUPTA—I obey Your Excellency's orders.

*Exit Virādhagupta.*

PRIYAMVADAKA, *entering*—Victory to Your Excellency. Śakaṭadāsa respectfully states that these three ornaments of superior quality are for sale. Your Excellency will examine them.

RAKSHASA, *to himself, examining them*—these are ornaments of very great value. *Aloud.* Good man ! Tell Śakaṭadāsa to satisfy the seller and buy them.

PRİYAMVADAKA—I obey.

[ *Exit.*

RAKSHASA—I too, must depute Karabhaka to Kusumapura. *Rising from his seat.* I wish I could break the fellowship of Chandragupta and wicked Chāṇakya. Or why ?

Having imposed his mandate on all chieftains, the Maurya is shining with super-spiritedness ; and deeming that it is his support that has made the Maurya a king, Chāṇakya is filled with arrogance. One has, by the acquisition of a kingdom, gained his object. The other has crossed the ocean of his vow. The very consciousness of the ends achieved, joined to the failings (noticed), shall certainly make them part friendship. 24

*Exit Rākshasa.*

## END OF ACT II

called

The Sale of ornaments.

## ACT III

### THE FEIGNED QUARREL

*There enters the chamberlain of Chandragupta.*

CHAMBERLAIN—O Passion of Desire ! You perceived sensuous objects such as (the beauty of) form and others by the eye and other organs of sense and profited thereby. All these are impotent to discharge their functions of cognizing the objects. And the organs of action obeying you (lit. your commands), are greatly losing (active) vigour. Thus has old age asserted

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itself on you (lit. planted its foot on your head) for certain. In vain, do you pine (for gratification). 1

*Moving onwards and looking upwards in the air.* O you servants attached to the Sugāṅga Palace ! His Majesty Chandragupta of auspicious name commands that the palace precincts should be furnished with decorations. For, His Majesty wishes to enjoy the sight of Kusumapura celebrating the Kaumudī Festival. *Looking upwards in the air again.* What do you say to me ? ‘The Kaumudī Festival is countermanded. Is His Majesty not aware of it ?’ Ill-fated fellows that you are ! What means this talk that will cost you your life.

Let the beauty of gay *Chauris* shining like a collection of the rays of the Full Moon quickly hang about the columns redolent with the sweet fragrance of incense and decked with garlands; and let the earth, that is, as it were, drooping under the load of the imperial throne that has to be borne incessantly, be instantaneously refreshed by the sprinkling of sandal-scented water and the strewing of flowers. 2

*Looking upwards in the air again.* What do you say to me ? ‘We carry out the commands of His Majesty this very instant.’ Be quick, good fellows ! His Majesty Chandragupta is coming up there.

This high spirited Prince endeavouring to bear up in early youth the heavy yoke of the empire (lit. earth) that his veteran sire Nanda like a draught animal (lit. an ox trained to bear the yoke) bore for a long time with strong limbs without finching along rugged paths, neither stumbles nor smarts (lit. feels pain), though in the stage of a bull that is being broken. 3

*Voice behind the stage :—*This way, Your Majesty.

*Then enter the King and a female door-keeper.*

**KING, to himself—**To govern a kingdom is, indeed, full (lit. a big source) of discomfort to a conscientious ruler (lit. a king mindful of discharging the duties of a ruler). For—

The protector of the people has to forego his own gratification in gratifying others, as the epithet of the guardian of the earth, void of its proper connotation, is certainly a misnomer (lit. inappropriate, unjustified). If, then, he prefers the gratification of others to his own, he is, alas, a drudge, and how can one that is a drudge of others have a taste of personal gratification ? 4

Moreover, it is really difficult even for good rulers to please Lady Sovereignty.

She hates the stern, forsakes the gentle for fear of outrage, dislikes the illiterate, loves not the profoundly learned, feels shy of the brave and flouts the cowardly. Like a much-courted courtesan Lady Sovereignty is hard to serve. 5

There is, besides, the injunction of the Revered Preceptor that I must pick a feigned quarrel with him and rule independently for some time. I have agreed with much reluctance to do it, which is something like sin. I am, however, always independent with the instructions of the Reverend Preceptor (to boot) to enlighten me (lit. my mind) at all times. For—

As long as the disciple does the right thing here, he never receives a check. It is only when he strays from the (right) path in delusion, that the Preceptor acts as a curb. Hence good persons, loving discipline, are always free (lit. uncurbed). We turn away from all who partake of much freedom (of action) beyond this. 6

*Aloud.* Venerable Vaihīnari! Show us the way to the Sugāṅga palace.

CHAMBERLAIN—This way, Your Majesty. *Arriving at the palace.* Here is the Sugāṅga palace. Ascend it gently, My Lord.

KING, *acting the ascent and looking at the quarters*—How lovely do the quarters look invested with the beauties of the autumnal season!

Silvered (lit. whitened) with white cloudlets, overspread with flocks of sweet singing swans and crowded with bright asterisms grouped beautifully, the quarters, looking like rivers silvered with sand banks, overspread with flocks of sweet singing swans and crowded with bright lotuses grouped beautifully, gently (lit. slowly) stretch (lit. flow) far away into heavens now by night. 7

Moreover—

Autumn has, as it were, taught propriety to all, having caused the waters of rivers, that had been transgressors, to keep within proper bounds, having imparted lowliness to the (stiff) paddy stalks on their being laden with grains and having cured peacocks of the bane of excessive pride. §



AND—

This rivergoddess Gangā was wearing a dark scowl. She was pining away, because her husband Ocean professed love to many rivergoddesses. But Autumn, like a clever messenger of love, contrives to cause Gangā to resume the proper course, and takes her to her lord. The rivergoddess ( now ) looks sweet. 9

*Surveying the city.* How now ? There is no celebration of the Kaumudī Festival in the city. Venerable Vaihinari ! Was the order to celebrate the Kaumudī Festival proclaimed in our name or not ?

CHAMBERLAIN—It was, My Lord.

KING—Well then, is it that the people did not obey our order ?

CHAMBERLAIN, *stopping his ears*—God forbid the profanity ! No-where on earth has Your Majesty's authority been opposed. How could it then be opposed in the Metropolis (lit. by citizens) ?

KING—Then how is it that the Kaumudī Festival is not yet celebrated ?

Courtezans, attended by companions of pleasure well-versed in gallant talk, do not adorn thoroughfares, moving with a gentle pace owing to the imposition of the weight of the heavy (lit. bulky) hind parts; and opulent eminent citizens, accompanied by their wives, do not celebrate the much-loved festival, vying with one another, without misgivings, in their magnificence. 10

CHAMBERLAIN—My Lord. It is—

KING—What is it ?

CHAMBERLAIN—this,—

KING—Speak out in plain terms.

CHAMBERLAIN—the Kaumudī Festival is conteramanded.

KING, *angrily*—Zounds ! Who did it ?

CHAMBERLAIN—I cannot say further, My Lord.

KING—Can it be that Revered Chanakya deprived spectators of this exceedingly lovely spectacle ?

CHAMBERLAIN—Who else, My Lord, that loves life, would set at naught Your Majesty's authority ?

KING—Sonottarā, I would have my seat here.

FEMALE DOOR-KEEPER—Here is the seat of state My Lord ! Be pleased to sit there.

KING, *taking his seat*.—Venerable Vaibīnārī, I want Revered Chāṇakya.

CHAMBERLAIN—As Your Majesty commands.

*Exit.*

*Then enters Chāṇakya seated on a mat in his house in a thoughtful and angry mood.*

CHĀṆAKYA—What? Wicked Rākshasa enters the lists against me!

Resolved that he would wrest the sovereignty from Chandragupta, the Maurya, just as I, Kauṭilya, resenting the wrong done to me like a serpent, left the city, and, having slain Nanda, placed the Vṛishala Maurya on the throne, he tries to surpass my superior wisdom. 11

*Fixing his gaze in the air*—I say, Rākshasa, desist from this vain endeavour.

The king in the present case is not baughty Nanda, who had his affairs managed by ministers; it is Chandragupta. You, too, are not Chāṇakya. The only thing common in the enterprise running parallel to mine is enmity to the king, the principal member of the body politic. 12

But I should not much bother myself (lit. my mind) about it. That son of Parvataka there, I well remember, is surrounded by men in my pay who have gained an entrance into (the chambers of) his heart; and Siddhārthaka and other secret agents are all intent on the execution of their missions. Now by picking a sham quarrel with Chandragupta the Maurya, I shall bring about a rupture between the enemy Malayaketu and antagonistic Rākshasa who in his own estimation holds himself a master of the tactics of causing rupture. 13

CHAMBERLAIN, *entering*—Woe to service!

One has to stand in awe of the king, his ministers, his favourites and other companions of pleasure in the king's household that are in his good graces. Lowering the dignity of a man that meanly toils for food with euphemistic phrases and up-lifted eyes, service is rightly regarded by the wise as a canine mode of living. 14

*Proceeding further and reaching Chāṇakya's house.* Here is the dwelling place of Revered Chāṇakya. Let me in. *Entering it and looking about.* I wonder at the possessions of the Minister of the king of kings.

Here is a piece of stone to pound cowdung cakes ; here lies a heap of Kuśa grass brought by pupils ; and there the mouldering hut has the (lower) end of the roof bending under the load of sacrificial sticks which are being dried (in the sun). 15

To him His Majesty Chandragupta is simply *Vṛishala*, and rightly so. For—

It is wholly the (powerful) influence of the passion of desire, subject to which even those persons who never tell a lie talk glibly, and ever unwearied, belaud meanly the king for virtues which he does not possess. Otherwise the king is as much an object of disregard as is a straw to those who are free from desire. 16

*Seeing Chāṇakya, with a feeling of awe.* Here is Revered Chāṇakya. Getting hold of the (whole) world, he has established the reign of Chandragupta there and brought about the end of the reign of Nanda simultaneously, thus surpassing the sun's splendour by his, as the latter has the hold of half (lit. not whole) the globe at a time and establishes there the reign of cold and heat alternately. 17

*Bowing with bent knees.* Victory to the Revered Preceptor.

CHĀṆAKYA—What brings you into our presence, Vaihinārī ?

CHAMBERLAIN—Revered Sir ! His Majesty Chandragupta whose feet are dyed red by the rubies (lit. gems) in the diadems of princes hastening to pay homage, bows down his head to the Revered Preceptor, and respectfully states that he wishes you should see him, provided your work be not interfered with.

CHĀṆAKYA—The *Vṛishala* wishes that I should see him ! How is that ? Can it be that the countermanding of the Kaumudī Festival by me has reached his ears ?

CHAMBERLAIN—It has, indeed, Revered Sir.

CHĀṆAKYA—*flying into rage*—Ah ! who told him that ?

CHAMBERLAIN, *shaking with fear*—I beg your pardon, Revered Sir. His Majesty Chandragupta ascended the Sugāṅga Palace and from it he noticed in person that the Kaumudī Festival was not celebrated in the city.

CHĀṆAKYA—I see, it was you who then stirred up his feelings and roused his wrath against me. How can it be otherwise ?

*Mute with fear the chamberlain looks down.*

CHĀṆAKYA—Ah! what (an amount of) spite do the officers of the king's household bear unto Chāṇakya? Well, where is the Vṛishala?

CHAMBERLAIN—His Majesty was in the Sugāṅga Palace when he sent me into the Revered Preceptor's presence.

CHĀṆAKYA, *getting up*—Then show me the way to the Sugāṅga Palace.

CHAMBERLAIN—Come this way, Revered Sir!

*They go to the Sugāṅga Palace.*

CHAMBERLAIN—Here is the Sugāṅga Palace. Ascend it gently, Revered Sir.

CHĀṆAKYA, *acting the ascent and seeing Chandragupta*—Ah! There sits the Vṛishala on the throne. Good.

The throne is rid of defaulting Nandas. It is occupied by the Vṛishala, the best of kings. And it is graced by a worthy occupant (lit. ruler). The three good results give me triple gratification. 18

*Making up to Chandragupta.* Victory to the Vṛishala.

KING, *rising from the throne*—Here does Chandragupta throw himself at the Revered Preceptor's feet.

CHĀṆAKYA, *Raising him up by the hand*—Arise, my son!

May the interstices of the toes of your feet be ever filled with the lustre of the crest-jewels of hundreds of princes ceaselessly pouring in and throwing themselves at your feet with a tremour of fear, from the Himālaya mountain (in the north) cooled by the showers of the sprays of the Heavenly River tumbling over rocks, (down) to the shore of the southern ocean lit up with the gleam of pearls shining with varying brilliancy. 19

KING—Already do I enjoy it, by the Revered Preceptor's favour. Please take your seat, Revered Sir.

*They take their appropriate seats.*

CHĀṆAKYA—Vṛishala! Why did you send for us?

KING—To bless me by your sight, Revered Sir.

CHĀṆAKYA, *with a smile*—Have done with this courtesy. Never do kings send for officers without a (weighty) reason (demanding their immediate attendance.)

KING—What good does the Revered Preceptor see in countermanding the Kaumudī Festival?

CHĀṆAKYA, *with a smile*—To take us to task for it you sent for us.  
 KING—No, no, to request you to explain it to me ( I sent for you. )  
 CHĀṆAKYA—If it be so, the disciple should certainly bow to the will  
 of the ( worthy ) preceptor who deserves to be requested.

KING—So it is ; no doubt as to that. But the Revered Preceptor  
 does nothing without any reason.

CHĀṆAKYA—Vṛishala ! You judge aright. Chāṇakya does nothing  
 without any reason even in sleep.

KING—Hence a desire to know ( lit. hear ) the reason makes me  
 inquire ( lit. speak. )

CHĀṆAKYA—Vṛishala ! Authors of works on politics speak of three  
 forms of administration in this world, that conducted by ( lit, depen-  
 dent on) the king, i.e., *autocratic*, that conducted by the minister, i. e.,  
*ministerial* and that conducted by them both, i. e., *joint*. Of these  
 yours is the *ministerial* administration. What have you to do with  
 inquiring into the reason of a thing ? It is we who mind it.

*The king is offended. He turns away his face. Meanwhile two bards  
 behind the stage recite verses.*

**FIRST BARD—**

May the matchless person of Śiva ( ever ) ward off your trouble !  
 —that person which makes the sky all white with ( its ) ashes,  
 silvers over the dark skin of the elephant-giant with the rays of  
 the Moon ( on the head ), wears a snowy wreath of ( human )  
 skulls and beams bright on account of the god's loud laugh,  
 resembling thereby Śarad ( Autumn ) that makes the sky all  
 white with the splendour of Kāśa flowers, silvers over the gray  
 clouds with the rays of the Moon, wears a snowy wreath of  
 Kumuda flowers and shines bright on account of *Rajahansa*  
 birds. 20

**Moreover—**

May the eyes, looking somewhat obliquely, of Viṣṇu wishing to  
 leave the broad couch formed of the body of Śeṣṭa with the circle  
 of hoods for pillows, ever protect you—those eyes of Viṣṇu  
 which shine with a subdued gleam ( lit. dimly ) on account of  
 recent opening, which turn away for a moment from the light  
 of jewel-lamps, which are slow in their ( visual ) function,  
 which are moist with drops of water formed in the act of  
 yawning and of the stretching of limbs, and which are very red  
 in consequence of the ( recent ) termination of sleep. 21

SECOND BARD—Just as kings of beasts (*i. e.* lions) that are made the storehouses as it were of energy by the creator, do not brook the breaking of their jaw-bone on any account, being endowed with a high sense of their dignity, having vanquished by their might high spirited elephants that are the leaders of herds of wild elephants; so too, imperial rulers of men that are made the storehouses, as it were, of energy by the creator, do not brook the infringement of their order, being endowed with a high sense of their dignity, having vanquished by their might haughty chiefs commanding bodies of war elephants. 22

MOREOVER—

It is not the wearing (lit. use) of ornaments etc. which makes a ruler. You alone are said to be a ruler who, let not your commands be infringed by any one (lit. others). 23

CHĀṆAKYA, *to himself*—The first (recital), directly panegyrising the gods Śiva and Vishnu, refers indirectly to the autumn that has set in. But the second, what is it? I cannot make it out. *After a moment's reflection.* Ah! I see. It is the machination of Rākshasa. Wicked Rākshasa! Kauṭilya is wide awake. He has found you out.

KING—Venerable Vaiṇāri! Let a thousand gold-pieces be given to (each of) these two bards.

CHAMBERLAIN—All right, My Lord, I obey. *He sets off.*

CHĀṆAKYA—Stop, Vaiṇāri! You are not to go.

*The Chamberlain trembling looks at the king.*

CHĀṆAKYA—Vṛishala! What means spending wrongly such large sums?

KING—Since the Revered Preceptor thus puts restraint on me in all matters, king-ship becomes a bondage and no king-ship.

CHĀṆAKYA—These evils befall those kings who neglect their duties. If you cannot put up with these evils, mind your duties.

KING—Here do we mind our duties.

CHĀṆAKYA—Right glad we are at it.

KING—In that case we want to know the reason why the Kaumudī Festival is countermanded.

CHĀṆAKYA—I also want to know the reason why the Kaumudī Festival needs be celebrated?

KING—The prime reason is that I would have my command obeyed.

CHĀṆAKYA—And *my* prime reason for cancelling the Kaumḍī Festival is that I could countermmand your command. For,

The fact that this command of yours which is received with bent heads (lit. is borne on their heads) like a chaplet of nice flowers by hundreds of kings (of all lands) up to the shores of the four oceans skirted by forests dark with young leaves of *Tamāla* trees, with their waters agitated by restlessly moving sea-monsters, stops short of me, itself proclaims to the world that in your person sovereignty is beautifully blended with humility. 24

I shall also give you another reason, if you want it.

KING—Let us have it.

CHĀṆAKYA—Śoṇottarā! Tell the penman Achala in my name to give you the list of Bhadrabhata and his comrades that have, in disaffection, fled hence and entered the service of Malayaketu.

FEMALE DOOR-KEEPER—I obey. *Going out and returning with the list.* Here it is, Revered Sir!

CHĀṆAKYA, *taking it.*—Vṛishala! Hear me.

KING—I am all attention.

CHĀṆAKYA, *reading the list.*—A list enumerating the high officials, Bhadrabhata and other champions of His Majesty Chandragupta of auspicious name in the (late) war, that have, in disaffection, fled hence and entered the service of Malayaketu—Bhadrabhata, the superintendent of war elephants; Purudatta, the superintendent of war-horses; Dingarāta, the nephew of the high chamberlain Chandrabhānu; Balagupta, a relation of His Majesty's, Rājasena, the attendant of His Majesty's person when he was a young Prince; Bhāgurāyaṇa, the younger brother of General Simhabala; Rohitāksha, a scion of the Mālava clan, and Vijayavarman, the head of the Kshatriya corps.

KING—Well, I must know the causes of their disaffection.

CHĀṆAKYA—Listen to me, Vṛishala! Of these Bhadrabhata and Purudatta, superintendents of elephants and horses, these two were addicted to wine, women and hunting. They were negligent in their supervision (of the corps) of elephants and horses. On that account I removed them from their posts and merely allowed them their annuities. So they left us and entered the service of Malayaketu, each in his proper capacity. The next two Dingarāta and Balagupta, these were blinded (lit. overpowered) by excessive

greed. They deemed the annuities conferred on them by you to be insufficient. So they left us and entered the service of Malayaketu, expecting to get more from him. As to Rājasena, your personal attendant, when you were a young Prince, he feared that the great wealth consisting in elephants, horses and immense treasure which he had suddenly come by through your favour, would as suddenly be taken away from him. So he made off hence and entered the service of Malayaketu. As regards Bhāgurāyaṇa, younger brother of General Simhabela, he had been friends with Parvataka; so out of the love that he bore to him, he scared away Malayaketu by whispering into his ears that it was I Chāṇakya that had murdered his father. Hence when I punished Chandanadāsa and others who were hatching treason, he, being seized with fear on account of his guilt, fled away and entered the service of Malayaketu. The latter, imbued with gratitude for his having saved his life, conferred upon him the post of private secretary. The last two, Rohitāksha and Vijayarman, they again were filled with overweening pride. They could not bear to see the honour bestowed by you on their cousins. So they left us and entered the service of Malayaketu. These were the causes of their disaffection.

KING—Since the causes of their disaffection were known, why did not the Revered Preceptor at once take proper measures in this case ?

CHĀṆAKYA—I could not do it, Vṛishala !

KING—Did you not do it from inability or for political reasons ?

CHĀṆAKYA—For political reasons, of course. How could it be from inability ?

KING—Then, I want to know the political reasons.

CHĀṆAKYA—Listen and learn. The measures to be taken in the case of disaffected subjects are two-fold, measures of favour and measures of punishment. Now Bhadrabhaṭa and Purudatta were removed from their posts. Favour to them meant their reinstatement. Had they been reinstated in spite of their weaknesses in the form of addiction to vices, it would have caused the ruin of the corps of elephants and horses that are the main stays of the empire. Diṅgarāta and Balagupta were beyond measure greedy. They would not be satisfied even if the whole empire were given away to them. Rājasena and Bhāgurāyaṇa suspected us of depriving them of their life and property. How would they have received our favours ? Rohitāksha and Vijayarman were extremely proud. They did not



bear to see the honour bestowed on their cousin. What favour could be shown to them that would please them? So, the former course was not open to us. As to the latter, that too was out of question. For, if we punish severely our high officials who had been our champions in the late war, on our recent coming into power after the Nandas, we should be viewed with distrust by such of our subjects as belong to the party of the Nandas. All these disaffected officers of ours have been received into (royal) favour by Malayaketu, son of Parvataka, who, filled with rage for the murder of his father, is preparing to attack us with a very large army of Mlechchhas, under the guidance of Rākshasa. This is the time for military activities and (not for festivities). What signifies the celebration of Kaumudī Festival, when we have to improve the fortification.

KING—There is much to question in this matter.

CHĀṆAKYA—Question freely. I, too, have much to say in this matter.

KING—Why did you connive at the escape of that Malayaketu, the root of all this trouble (lit. evil.)

CHĀṆAKYA—Not to connive at his escape meant two courses, namely, to arrest and punish him or to give him half the kingdom promised (to his father). Had we arrested and punished him, we should have ourselves confirmed thereby the charge of having ungratefully murdered Parvataka. Had we given him half the kingdom, even that would have been (looked upon as) only wiping away the stain of ingratitude in the case of the murder of Parvataka. For these reasons, we connived at the escape of Malayaketu.

KING—That is your defence in this case. But what have you to say regarding your connivance of (the escape of) Rākshasa who had been in this very city?

CHĀṆAKYA—As to Rākshasa, he was the most trusted leader of the partisans of Nanda who appreciated his virtues; for he had lived and moved among them so long, and had been unflinching in his devotion to the late sovereign. He had a resourceful brain and a valiant heart. He commanded a large following of friends and possessed immense treasure. So I connived at his escape with the conviction that if he remained here in the city, he would certainly create serious disturbance in the state; but that, if he were allowed to depart, he would not be difficult to manage, though he should cause disturbance abroad.

KING—Why did you not take ( proper ) measures against him while he was here ?

CHĀNAKYA—How can it be said that I did not do it ? He was like a barb rankling ( lit. lodged ) in the heart. That I removed and got rid of by skilful operations.

KING—Why did you not lay hold of him by force ?

CHĀNAKYA—Mind you, he is the ( redoubtable ) Rākshasa. If we try to lay hold of him by force, he would himself perish or work havoc in our forces. Should this happen, it would be an evil either way. Look here.

Should he pressed hard, perish ( in the fight, ) you would, O Vṛishala, lose him. Should he, on the other hand, cut down your best warriors, that too, would be a hard thing indeed. For these reasons, it behoved us to subdue him by (proper) measures as we do a wild elephant. 25

KING—We are unable, Revered Sir, to outspcak you. But it is the Minister Rākshasa, after all, that is in every respect much to be commended.

CHĀNAKYA—‘ And not you ’—that is what you mean to be understood. Well, Vṛishala, what has he done ?

KING—Listen. That great man—

Stayed in the city as long as he liked after it was taken, causing a lot of trouble to us. He forcibly caused obstruction to our soldiers in the proclamation of victory and other things. He has besides by his grand statesmanly schemes confounded us ( lit. our minds ) to so great an extent that we distrust even our trusted adherents. 26

CHĀNAKYA, *with a laugh*—Is this all that Rākshasa has done ? I, for a moment, thought that he dethroned you and made Malayaketu the supreme lord of the earth as I had dethroned Nanda and made you supreme.

KING—It was another’s doing. What share can the Revered Preceptor lay claim to therein ?

CHĀNAKYA—O You malicious detractor !

Which other person publicly took the great and terrible vow of extirpating the whole race of the enemy, untying the knot of hair on the head with fingers bent at the ends on account of the burst of high fury, and slew the haughty nine Nandas that

possessed ninety-nine crores of gold coins, like animals of sacrifice slaughtered one after another, in sight of Rākshasa ! 27

KING—It was the doing of Fate that has been all along inimical to the Nandas.

CHĀṆAKYA—Only the unknowing believe in Fate.

KING—The knowing, again, are not boastful.

CHĀṆAKYA, *flying into rage*—Vṛishala, you mean to rate me as you would a servant !

Now my hand hastens to untie again the knot of hair that has been tied up ; my foot again stirs to subscribe to another vow.

And you overtaken by your doom (lit. death) again kindle the fire of my wrath quenched by the destruction of the Nandas. 28

KING, *to himself*—Really, the Revered Preceptor is boiling with indignation. What to do ?

The red glow of his eye, though subdued in consequence of the eye-balls being wet with the flow of limpid tears while the eyelids move tremulously through excitement, is, as it were, again ablaze, while the gloom of the knit up eyebrows thickens, and the blow of his foot is borne with difficulty by the earth, shaking terribly, as if put in mind of Rudra exhibiting the sentiment of fury in course of his frantic dance. 29

CHĀṆAKYA, *resuming his coolness*—Vṛishala ! It is no use bandying words. If you consider Rākshasa superior to us, let this sword be given to him. He throws down the sword, leaves his seat, and fixing his gaze in the air, *to himself says*—Rākshasa ! this is the height of your genius trying to overreach (lit. vanquish) mine.

Ah ! all these tactics of disunion, that are presently employed by you certainly in the belief that you will thereby easily vanquish the Maurya alienated from me, will by this sham quarrel (lit. in this way) surely and certainly conspire to your own disunion from Malayaketu. 30

*Exit Chāṇakya.*

KING—Venerable Vaihinari ! Let subjects be informed that Chandragupta himself will, henceforth, conduct the affairs of state irrespective of Chāṇakya.

CHAMBERLAIN, *to himself*—Oh ! His Majesty calls him Chāṇakya without the honorific attribute. Alas ! He is removed from office. But it is no fault of His Majesty.

When the king acts improperly, it is certainly due to (some) fault of the minister. An elephant becomes vicious owing to the thoughtlessness of the driver. 31

KING—Venerable Brāhmaṇa ! Why are you hesitating ?

CHAMBERLAIN—Not in the least, My Lord. Thank God, Your Majesty is asserting Your Majesty.

KING, *to himself*—I hope the Revered Preceptor, who expects to achieve his object by my being viewed in this light, may gain it thereby. *Aloud*, Venerable Brāhmaṇa ! Make haste.

CHAMBERLAIN—I obey, My Lord.

*Exit Chamberlain.*

KING—Śoṇottarū ! My head is aching on account of this harsh squabble. Therefore show us the way to the sleeping mansion.

FEMALE DOOR-KEEPER—This way, My Lord.

KING, *leaving his seat*—Although I slighted (in appearance) the Revered Preceptor in compliance with his (express) injunctions, I feel an inclination, as it were to sink into the bowels of the earth, (to hide my head with shame). Then how is it that those, who in reality act disrespectfully towards their *guru*, do not die of shame (lit. break their heart with shame) ? 32

*Exeunt Omnis.*

### END OF ACT III.

called

### THE FEIGNED QUARREL.

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## ACT IV

### THE BAIT.

*There enters Karabhaka in the guise of a courier.*

KARABHAKA—

Who, I wonder, would cross and recross (a distance of) more than a hundred yojanas, were it not for the pressing mandate of the master to travel without respite ? 1

Now I go and see Minister Rākshasa.—*Moving forward.* This is the mansion of the noble Minister Rākshasa. *Looking about*—Which of the door-keepers is here? Say to the noble Minister Rākshasa, that Karabhaka is come post-haste from Pātaliputra.

DOOR-KEEPER, *entering*—Good fellow! Speak slowly. The Minister is troubled by headache brought on by sleeplessness caused by cares of state. He is still in the sleeping chamber. Wait a while. I shall announce your arrival when I see it opportune.

KARABHAKA—My good sir, you may do so.

*Then enters Rākshasa sitting care-worn in his sleeping chamber, accompanied by Śukatadāsa.*

RĀKSHASA—

I have won over completely the malcontents of Chāṇakya; and yet I pass night after night without a wink of sleep on account of the great concern (that I feel) regarding how this thing here (*i. e.*, the alienation of Chandragupta from Chāṇakya) will come about, when I reflect on the uncertainty of the favours of fate and ponder over the crooked policy of Chāṇakya. 2

And it is a dramatist or a statesman like us that has to toil hard in this way. With his ingenuity he at first lays the germs, tiny indeed, of what he undertakes. Next he looks to their development. Afterwards as these germs attain to the medial stage of growth, he causes them to bear very remote fruits hid from the views of others. Then he builds up the dubious stage. Finally he winds up (successfully) the whole thing so spread out. 3

Now to Chāṇakya.

DOOR-KEEPER, *making up to Rākshasa*—May victory come.

RĀKSHASA—may discomfiture come.

DOOR-KEEPER—to the minister.

RĀKSHASA, *with his left eye throbbing, to himself*.—‘To Chāṇakya may victory come! May discomfiture come to the minister!’—*aloud.* Good fellow! What do you wish to say?

DOOR-KEEPER—There is Karabhaka come from Pātaliputra who desires to see the Minister.

RĀKSHASA—Let him in immediately.

DOOR-KEEPER—I do as Your Excellency bids me.—*making up to Karabhaka.* You may see the Minister, good fellow! *Exit.*

KARABHAKA, *approaching Rākshasa*.—Victory to Your Excellency.

RĀKSHASA—Sit down, good fellow!

KARABHAKA—I obey.—*He sits down on the ground.*

RĀKSHASA, *to himself*—There are so many errands that I do not recollect in which of them, this good fellow here, has been employed by me.—*He reflects.*

*Then enters a servant with a staff.*

SERVANT—Move away, good men, clear the road.

It is strange you do not know that even a (distant) sight of His Highness (the Prince) who is god Indra on the earth and is the home of all that is good, is forbidden to (lit. difficult to obtain by) those not blessed by Fortune, what of close proximity? 4

*Looking up.* What do you say, good men? Why do I tell you to clear the road? Well, His Highness Prince Malayaketu comes this way on his visit to His Excellency Rākshasa who is troubled with headache. So I tell you to clear the road. *Exit.*

*Then enters Malayaketu followed by Bhāgūrājāna and the Chamberlain.*

MALAYAKETU, *to himself with a sigh*—It is ten months to-day since our father died and yet we have not offered even the libation of water to his soul (lit. to him) in spite of our boasted valour.

This was what I solemnly vowed of yore, that I should offer the libation of water to my (deceased) father after reducing the wives of my enemies to that altered condition in which my mothers had been through grief, a condition in which their jewelled bangles broke to pieces as they beat their breast, their upper garment fell off, their hair got incrustated with the dust on the ground and the air rang with the piteous and distressful cries of 'woe! woe!'

So, to be brief, 5

I shall bear up manfully and walk in the footsteps of my fore-fathers, meeting death on the battlefield; or shall wipe dry the tears from the eyes of my mothers and cause them to flow from (lit. transfer them to) the eyes of the wives of the enemies. 6

*—aloud.* Venerable Jājali! I wish to cause agreeable surprise to Minister Rākshasa by an unexpected private visit. So let the chiefs

who attend the state processions be told in my name that they need not follow me.

CHAMBERLAIN—I carry out Your Highness's order. *Turning back and locking up.*—Hark ! Ye chiefs ! His Highness Prince Malayaketu orders that no one should follow him.—*Observing their movements, with joy.* Lo ! The chiefs stop immediately on receiving the Prince's order. Look here, my Lord !

Some chiefs rein in ( lit-restrain ) their horses that with their long ( lit. high ) necks greatly arched on account of the tightly held sharp-pointed bridles, are as it were, scraping the void in front of them with their hoofs ; while some stop short with their noble elephants standing motionless with silent bells. These chiefs do not overstep the bounds of deference, just as seas do not overstep the tidal mark. 7

MALAYAKETU—Venerable Jājali ! You may also turn back along with the palanquin-bearers. Only Bhāgurāyaṇa should follow me.

CHAMBERLAIN—I obey, my lord

*Exit Chamberlain with the palanquin-bearers.*

MALAYAKETU—Friend Bhāgurāyaṇa ! Bhadrabhaṭa and others coming over to us ( lit. here ) begged me to understand that they sought service under me through my commander-in-chief Śikharasena and not through Minister Rākshasa, as I was the proper person to be served on account of qualities causing men to flock to me, being filled with dislike for Chandragupta who followed the guidance of his wicked minister. I pondered over it long, but could not catch the import of their speech.

BHĀGURĀYAṆA—It is, my Prince, intelligible enough. One should seek service under a king that is endowed with kingly qualities and is, withal, enterprising. This he should do through the friend and well-wisher of the king. That is indeed the proper course.

MALAYAKETU—But, my friend, Rākshasa is indeed our best friend and well-wisher.

BHĀGURĀYAṆA—I admit it. But Rākshasa bears enmity to Chānakya, not to Chandragupta. So it may happen that Chandragupta, grown intolerant of Chānakya who is elated with success may remove him from the minister's post, and that His Excellency Rākshasa may then seek alliance with him out of his love for the Nanda family as he is the scion of that family, and out of his regard

for his friends. In that event they may forfeit your Highness's confidence (in case they entered your service through Minister Rākshasa). This is the import of their speech.

MALAYAKETU—They are right. Now take us to the residence of Minister Rākshasa.

BHĀGURĀYAṆA—Come this way, my Prince.—*Arriving at the Minister's residence.* Here we are at the Minister's place. Get in, Your Highness.

MALAYAKETU—I

RĀKSHASA, *to himself.*—Ah, I have it.—*aloud.* Good fellow! Did you see the bard Stavakalaśa in Kusumapura!

KARABHAKA—Yes, Your Excellency, I did.

MALAYAKETU, *overhearing it.*—Friend Bhāgurāyaṇa! They talk of affairs relating to Kusumapura. So we won't go in. We will rather listen (to their conversation).

For, ministers speak in one way in the presence of kings for fear of damping their spirit (lit. energy), and in another way in unreserved conversation with their own people. 8

BHĀGURĀYAṆA—As Your Highness commands.

RĀKSHASA—Has that affair met with success?

KARABHAKA—By Your Excellency's favour, it has.

MALAYAKETU—What might the affair be, my friend?

BHĀGURĀYAṆA—It is difficult to say anything definitely at this stage about the affairs of the minister which are too intricate to understand. It behoves the Prince to listen attentively.

RĀKSHASA—I wish to hear all about it.

KARABHAKA—Listen to me, Your Excellency! I was ordered by Your Excellency to go to Kusumapura and tell the bard Stanakalaśa in your name that he should incite Chandragupta against Chāṇakya with inflammatory verses whenever the latter went against the orders of the former.

RĀKSHASA—Go on.

KARABHAKA—I accordingly went to Pāṭaliputra and communicated Your Excellency's order to the bard Stanakalaśa. At that time Chandragupta, wanting to please the people regretting the destruction of the Nanda family, proclaimed the Kaumudi festival. Coming after a long time, it was greatly liked by the people (lit. citizens).

RĀKSHASA, *With a sigh.*—Alas! King Nanda!



What Kaumudi festival could there be without Your Majesty, who, as the moon (on Earth) among kings, delighted the whole world, though there be the (physical) moon to cause the night-lotuses to bloom and Mauryan moon to cause the vulgar to rejoice ? 9.

KARABHAKA—That festival, so pleasing to the people (lit. the eyes of the people), was then, countermanded by cursed Chāṇakya much against the king's wishes. At that juncture Stavakalaśa recited verses to incite Chandragupta (against Chāṇakya).

RĀKSHASA—What were they ?

KARABHAKA *repeats the verses, Mu. iii 22-23.*

RĀKSHASA, *with joy.*—Well done, friend Stavakalaśa ! The seed of disunion, sown at the right time, will surely bear fruit. For Even an ordinary person would not brook being abruptly crossed in his eager pursuit of (lit. desire for) festive amusement. How then would a king, shining with (lit. possessing) superl-spiritedness *par excellence* brook it ? 10

MALAYAKETU—Quite true.

RĀKSHASA—Well, proceed.

KARABHAKA—Then Chandragupta who resented the contravention of his order, praised the superiority of Your Excellency and removed cursed Chāṇakya from his office.

MALAYAKETU—Friend Bhāgurāyaṇa ! The praise of Rākshasa's superiority discloses Chandragupta's leaning to him.

BHĀGURĀYAṆA—My Prince ! It is not the praise of Rākshasa's superiority that does it so much as the removal of the fellow Chāṇakya from his office.

RĀKSHASA—Is it merely the prohibition of the Kaumudī festival that is the cause of Chandragupta's displeasure against Chāṇakya, or is there any thing else ?

MALAYAKETU—My friend ! Why does he look for any thing else contributing to the displeasure of Chandragupta ?

BHĀGURĀYAṆA—Chāṇakya is a man of prudence. He would not rouse the anger of Chandragupta, for a flimsy thing. Chandragupta, too, has a sense of gratitude. He would not overstep the bounds of deference to Chāṇakya merely for this. The breach between Chandragupta and Chāṇakya, to be permanent, should be completely brought about by a multiform cause. That is the reason why.

KARABHAKA—Yes, there is another thing conspiring to rouse the anger of Chandragupta, namely, that he connived at the escape of Prince Malayaketu and of Your Excellency.

RĀKSHASA, *with joy*—Friend Śakaṭadāsa! Now Chandragupta will be completely in my power, Chandanadāsa will be set free, and you will meet your son and wife.

MALAYAKETU—What does he mean, my friend, when he says that Chandragupta will be completely in his power?

BHĀGURĀYAṆA—Now that Chandragupta is dissociated from Chāṇakya, he does not want (lit. sees no reason) to set him aside. What else could he mean?

RĀKSHASA—My good man! Where is that fellow now, removed from his office?

KARABHAKA—He is there, aye, in Pataliputra.

RĀKSHASA, *with much uneasiness*.—Is he still there? Has he not retired to the penance forest or taken a fresh vow?

KARABHAKA—Please your Excellency! It is rumoured that he is to retire soon to the penance forest.

RĀKSHASA—Friend Śakaṭadāsa! This is impossible. Look here.

He who did not put up with the indignity of being unseated from the place of honour (lit. foremost seat) by the late king Nanda who was Indra incarnate on earth, how should that proud spirit pocket up an insult from the Maurya who is a king of his own making.

11

MALAYAKETU—Friend! What object of his could be served by Chāṇakya's retiring to a penance forest or taking a fresh vow?

BHĀGURĀYAṆA—It is perfectly clear. He could secure his ends only when Chāṇakya is away.

ŚAKAṬADĀSA—Do not take it amiss Your Excellency! It is quite possible.

Look here, Your Excellency!

Wherefor should the Maurya king, who has planted his foot on the heads of chiefs with their locks of hair on the head illumined (lit. penetrated) by the lustre of moon-like diadems, put up with a breach of his order committed by his own people? Thinking to himself in this way Chāṇakya, though by nature wrathful, takes not again the solemn vow, having fulfilled one by good luck; for he has personally experienced the difficulties of the performance of homicidal rites and fears discomfiture in future.

12

RĀKSHASA—It may be so. Now let Karabhaka have rest and refreshment, go.

ŚAKAṬADĀSA—I do as you bid me.

*Exit Śakataḍṣa with Karabhaka.*

RĀKSHASA—I want to pay a visit to the Prince.

MALAYAKETU, *making up to him*—I myself come to see the noble minister.

RĀKSHASA, *observing him*.—Oh! The Prince is here. *Vacating his seat*—Pray, Your Highness, take this seat.

MALAYAKETU—Here I do it. The noble minister too should take his seat.

*They take their proper seats.*

MALAYAKETU—Is the headache of the noble minister relieved ( lit. bearable ) ?

RĀKSHASA—How can it be relieved so long as your title of Prince is not superceded by that of Emperor ?

MALAYAKETU—This will be an easy thing to attain, since the noble minister has undertaken to do it. The forces are already equipped for war. It is only for a little while that we remain inactive, waiting to find some weak point of the enemy.

RĀKSHASA—Why talk of delay any longer ? You may (forthwith) set out on your expedition of conquest.

MALAYAKETU—Has the noble minister found any weak point of the enemy ?

RĀKSHASA—Yes, I have.

MALAYAKETU—What is it ?

RĀKSHASA—It is no other than the ministerial weak point. Chandragupta is alienated from Chāṇakya.

MALAYAKETU—Noble Sir ! The ministerial weak point is no weak point.

RĀKSHASA—That the ministerial weak point is no weak point may be true of other kings, but not of Chandragupta.

MALAYAKETU—Noble Minister ! It is not so. The failings of Chāṇakya only caused ill feeling among the subjects of Chandragupta. Since he is removed, those who loved Chandragupta before will now love him the more.

RĀKSHASA—No, not so. There are two classes of subjects, those who championed Chandragupta and those devotedly attached to the

Now the failings of Chāṇakya evoke the ill feeling espoused by Chandragupta, not of those devotedly attached to his family. As to these, they are moved by ill feeling against Chandragupta, since he has ungratefully slain the king of that is the family of his father. Not finding a way to follow Chandragupta. Now they have in you a power to extirpate the foe is admitted on all hands.

They forsake him and side with ( lit. attach themselves to ) your worthy self. Here you have my own instance.

MALAYAKETU—Noble Sir ! Is the ministerial weak point the only reason to attack Chandragupta, or is there any other also ?

RĀKSHASA—Of what account are many others ? This is the most important.

MALAYAKETU—How is it the most important, Noble Minister ? Is Chandragupta, in this juncture, incompetent to remedy it, by fixing the yoke of government on himself and another minister or by bearing it in person ?

RĀKSHASA—Yes, he is incompetent to do it. Under autocratic or joint administration the remedy is practicable. But Chandragupta has been all along favouring ministerial administration. He is, so to say, blind, having no experience of ordinary affairs of state. So he will not be able to remedy it. For,

Just as a very young baby, depending on the mother's breast ( for nourishment ), is not able to live ( by itself ) for a moment if weaned from the mother's breast ; in the same way an inexperienced ignorant king, depending on the minister ( for counsel ), is not able to act ( independently ) for a moment if dissociated from the minister. 13

MALAYAKETU, *to himself*.—Fortunately I am not one favouring ministerial administration.—*Aloud*. Even if it be so, he who attacks his enemy disabled by the ministerial weak point along with many other reasons to commence operations, is certain of success

RĀKSHASA—Your Highness may rest assured of success. For

Your Highness, superior to all in prowess, leads the expedition. The city of Pāṭaliputra is attached to Nanda. Chāṇakya is estranged ( lit. has turned away ) from Chandragupta on account of his being dismissed from office. The Maurya is a king of yesterday ( lit. a new king ). And you have myself—a little

*confused at the reference to himself*—to do the office of a guide pointing merely the way. In the present circumstances it is only the want of a word of command from you ( lit. your wish ), my Prince, that stands in the way of the accomplishment of our object. 14

MALAYAKETU—If the Noble Minister thinks it the right time for the expedition, why should we sit idle ?

Let my lordly elephants which are soṇa ( red ) in reality on account of red lead applied to their person, which have a very high stature, which pour down ichoral exudations, which have dark bodies, which roar very loudly and tear up banks with their tusks, scatter in a hundred directions the river which is Śoṇa in name only, which has high banks, which drops water, which has trees on its sides dark with foliage, the ripples of which murmur and the banks of which, undermined by the current, are being torn up by it. 15

Further,—

Let the corps of my elephants, uttering deep roaring sounds, pouring down sprays mingled with ichoral exudations and overflowing the earth, close round the city of Pāṭaliputra, just as rows of clouds, uttering deep peals of thunder, pouring down rain in torrents and inundating the earth, do the Mountain Vindhya. 16

*Exit Malayaketu with Bhāgurāyaṇa.*

RĀKSHASA—Who waits there ?

PRIYAMVADAKA, *entering*—Command me, Your Excellency !

RĀKSHASA—Priyamvadaka ! Which of the astrologers is there at hand ( lit. at the door ) ?

PRIYAMVADAKA—Kshapanaka—

RĀKSHASA, *regarding his sight inauspicious.*—What ? A Kshapanaka ( of loathsome appearance ) ?

PRIYAMVADAKA—Jīvasidhi.

RĀKSHASA—Oh, he is of irrepulsive appearance. Send him to me.

PRIYAMVADAKA—I obey, your Excellency. *Exit*

KSHAPANAKA, *entering*—

Follow the precept of Arhats who are the physicians that cure persons of the malady of delusion, prescribing what is bitter only in the beginning but agreeable in the end. 17

that I took off from my person and sent to Rākshasa ! It is clear. The addressee must be Chandragupta.

BHĀGURĀYAṆA—All doubt will be removed presently. Good fellow ! Thrash him again.

ATTENDANT—I do as you bid me, sir !—*Going out and returning with Śikhārtṅaka.* Being thrashed (severely) the fellow says he will tell it to His Highness in person.

MALAYAKETU—So be it.

SIDDHĀRTHAKA, *falling at the feet of the Prince.*—I pray Your Highness will graciously give me an assurance of safety.

MALAYAKETU—One who is not a free agent is safe indeed. So go on, good fellow !

SIDDHĀRTHAKA—Your Highness will deign to listen to me. His Excellency Rākshasa gave me this letter and sent me to Chandragupta.

MALAYAKETU—I now want to learn the oral clue.

SIDDHĀRTHAKA—Please Your Highness ! The Minister told me that the oral message was to be as follows. ‘Chitravarman, king of Kulūta; Siṃhanāda, king of the Malayas; Pushkarāksha, king of Kāśmīra; Sushēṇa, king of Sindhudeśa and Meghāksha, king of the Persians, these five chiefs who are my dear friends, have been the first to enter into alliance with us. Of them the first three chiefs wish to have the territories of Malayaketu and the other two his elephants and treasure. So your Majesty has to give them what has been pledged to them just as you gave me much gratification by the dismissal of Chāṇakya.’

MALAYAKETU, *to himself.*—What is this ? Chitravarman and the other four are plotting against me ! It must be so. They are supremely attached to Rākshasa, and this accounts for it. *Aloud.* Vijayā ! I want Minister Rākshasa.

DOOR-KEEPER—As Your Highness commands.

*Exit.*

*Then enters Rākshasa, sitting in his own tent in a thoughtful mood, with an attendant.*

RĀKSHASA, *to himself.*—To tell the truth, my mind is not cleared of misgivings, as our forces contain several deserters of Chandragupta. For—

The army that is of proved efficiency with regard to the object to be achieved, is strengthened by reinforcements (o friends, woodmen etc.) and is free from hostile element, and

at the same time is favourably disposed to the cause, brings victory ; but the leader who depends on an army which is of untried efficiency, colludes both with the friendly and the unfriendly, and is adversely disposed to the cause, suffers defeat : just as the middle term of a syllogism that is of known affirmation with regard to the major term, is strengthened by the agreement of similar cases and is free from the disagreement of dissimilar cases and at the same time is agreeable to the minor term, brings victory ; but the disputant who depends on a major term that is of unknown affirmation with regard to the major term, colludes both with similar and dissimilar cases and at the time is not agreeable to the minor term, suffers defeat. 10

But I need not have misgivings. For the deserters which our forces contain are these that have been previously seduced. *Aloud.* Priyamvadaka ! Let the chiefs that follow the Prince be informed in my name that they should proceed *en route* in the proposed order, now that they are drawing nearer and nearer to Kusumapura every day.

Khasa and Śabara chiefs should march in the van in military array after me. Yavana chiefs should be careful to keep to the centre along with Gāndhāra chiefs. Valiant Śaka chiefs accompanied by Hūna chiefs, should be in the rear. And the remaining group of chiefs, namely, the king of Kulūta etc. should post themselves about the person of Prince Malayaketu in the line of march. 11

PRIYAMVADAKA—I obey, Your Excellency !

*Exit.*

DOOR-KEEPER, *entering*—Victory to Your Excellency. His Highness wants you.

RĀKSHASA—Good woman ! Wait a while. What ho ! Who is there ?

ATTENDANT, *entering*.—Command me, Your Excellency.

RĀKSHASA—Good fellow ! Tell Śakaṭadāsa, it is improper to go into the presence of the Prince undecked, as His Highness has decorated us. So he should give one of the three ornaments that have been bought.

ATTENDANT—I obey, Your Excellency—*going and re-entering with an ornament.* Please Your Excellency ! Here is the ornament.

RĀKSHASA, *putting it on and getting up*—Good woman! Lead the way to royal quarters.

DOOR-KEEPER—Follow me, Your Excellency.

RĀKSHASA, *to himself*.—A post of power is a fruitful source of apprehension even to an innocent person.

In the first place the fear of the master possesses him. Then the fear of his personal attendants acts on his mind. Besides this the position of those that have risen high excites the malice of the evil-minded. The mind of the elevated apprehends a fall every moment. 12

DOOR-KEEPER, *proceeding some distance*.—There is His Highness, Your Excellency! Go into the royal presence, Sir!

RĀKSHASA, *observing the Prince*—Aye, here he is.

Fixing his eye with all its parts motionless on the fore part of foot and yet not observing any thing particular about it on account of vacancy, he supports with (the palm of) his hand his moon-like face bent down as it were under the weight of heavy cares (lit. duties.) 13

*Making up to him.* Victory to Your Highness.

MALAYAKETU—Noble Minister, I bow to you. Please take this seat. *Rākshasa does so.*

MALAYAKETU—Noble Sir! You are (lit. We see you) late today. We felt anxious about it.

RĀKSHASA—The affair of fixing the order of march has laid me open to reproof.

MALAYAKETU—Noble Minister, I wish to know how you fix the order of march.

RĀKSHASA—Please Your Highness. These are the directions to the chiefs that follow Your Highness. *He repeats the passage 'Khasa and Śabara chief: ' etc. given before (v. xi).*

MALAYAKETU, *to himself*—Ah! Those very chiefs that are ready to serve Chandragupta by murdering me, are to be about my person! —*Aloud.* Noble Sir!—Is there any one that is going to or coming from Kusumapura.

RĀKSHASA—Please Your Highness! The need for the employment of secret agents who should proceed to and of spies who should hurry back from Pāṭaliputra is now over. Ourselves are to go there in a few days.

MALAYAKETU, *to himself*.—We know it.—*Aloud.* If it is as you say, why is this fellow sent there by the Noble Minister with a letter?



RĀKSHASA, *looking at him.*—Oh ! It is Siddhārthaka. What is the matter, good fellow ?

SIDDHĀRTHAKA—I beg to say, being beaten severely—*Here he stops and looks down.*

MALAYAKETU—Bhāgurāyaṇa ! He will not tell it to his master either through fear or through shame. So you will yourself tell it to the Noble Minister.

BHĀGURĀYAṆA—I obey, Your Highness. Minister ! The fellow says that you sent him to Chandragupta with a letter and its oral clue.

RĀKSHASA—Did you in sooth say so, Siddhārthaka ?

SIDDHĀRTHAKA, *with a feeling of shame.*—Yes, being beaten severely, I said so.

RĀKSHASA—It is an untruth. What will a man not say, being beaten ?

MALAYAKETU—Friend Bhāgurāyaṇa ! Show him the letter. His servant shall state the oral clue.

BHĀGURĀYAṆA—Here, Minister, is the letter.

RĀKSHASA, *going over it mentally.*—It is the enemy's fabrication, Your Highness.

MALAYAKETU—Here is this ornament sent by the Noble Minister as a ceremonial accompaniment to the letter. So how can it be the enemy's fabrication ?

RĀKSHASA, *observing closely the ornament.*—Please your Highness, this is not a ceremonial accompaniment. It is the ornament sent to me by Your Highness. I gave it as present to Siddhārthaka for a highly gratifying performance of his.

BHĀGURĀYAṆA—Such a costly ornament, and that, too, a gracious gift of the Prince, given away to such a fellow ? ( Is it possible ? )

MALAYAKETU—The noble Minister writes therein that Siddhārthaka will also give the oral clue.

RĀKSHASA—How can there be any oral clue ? The letter itself I disown.

MALAYAKETU—Whose seal is this then ?

RĀKSHASA—Cunning fabricators ( of letters ) can fabricate the seal as well.

BHĀGURĀYAṆA—Please Your Highness, the Minister is right in what he says. Well, good fellow ! Who wrote this letter ?

*Siddhārthaka looks helplessly at Rākshasa and keeps silent.*

BHĀGURĀYAṆA—Good fellow! Avoid being thrashed again and answer.

SIDDHĀRTHAKA—Śakatadāsa wrote it, Sir!

RĀKSHASA—If written by Śakatadāsa, it is as good as written by me.

MALAYAKETU—Vijayā! I want Śakatadāsa.

BHĀGURĀYAṆA, *to himself*.—The secret agents of Revered Chāṇakya should, by no means, propose anything of doubtful consequence. Let me do this—*Aloud*. Please Your Highness! Śakatadāsa will never, in the presence of Minister Rākshasa, admit the writing to be his. So let another writing of his be sent for. The identity of hand will itself decide the case.

MALAYAKETU, *to Vijayā*.—Do so.

BHAGURĀYAṆA—Please Your Highness! Let her also bring the signet ring.

MALAYAKETU, *to Vijayā*.—Bring both.

DOOR-KEEPER—As Your Highness commands me. *Going out and re-entering*. My Lord! Here is a writing of Śakatadāsa and here is the signet ring.

MALAYAKETU, *examining the two*.—The characters are identical.

RĀKSHASA, *to himself*.—Aye, the characters are identical.

Can it be that Śakatadāsa, loving perishable objects and not imperishable fame, should have forgotten his loyalty to the (late) king and longed to meet his wife and children? 14  
Ah, there is no reason to doubt it.

The signet ring is constantly worn by him on his finger. Siddhārthaka is his friend. The fabricated writing here is certainly his as proved by his other writing. Evidently Śakatadāsa, longing to meet his dear relations disavowed his love to the Sovereign, entered into a league with the enemies clever in the art of causing disunion and did this vile thing. 15

MALAYAKETU, *looking at Rākshasa*.—Noble Minister! You say in your letter that you acknowledge receipt of the three ornaments sent to you by the Noble One. Is this ornament one of them.—*Observing closely, to himself*. It is the one that my father formerly used to wear.—*aloud*. Noble Minister! How did you get this ornament?

RĀKSHASA—I got it by purchase.

MALAYAKETU—Vijayā! Do you recognize this ornament?

DOOR-KEEPER, *Observing closely and heaving a sigh*.—How should

I fail to recognize it ? His Majesty Parvatośvara of auspicious name used to wear it, please Your Highness.

MALAYAKETU, *heaving a sigh*.—Alas ! Father

Who were the ornament of our race ! These are the ornaments befitting you ( lit. your person ) who were fond of ornaments, wearing ( lit. decked by ) which you looked like autumnal evening twilight set with stars, your face shining like the moon. 16

RĀKSHASA, *to himself*.—Did he say Paravatośvara wore them ? It appears these very ornaments were sold to us by that trader who must have been employed by Chāṇakya.

MALAYAKETU—Noble Minister ! How is it possible to get by purchase ornaments which were formerly worn by my father and afterwards fell into the hands of Chandragupta ? Or it may be that,

Bargaining for higher gain, Chandragupta sold them to you, and you ruthlessly offered us as the price. 17

RĀKSHASA, *to himself*.—How circumstantially laid is the charge ? It will not do to deny the letter ; for there is my seal affixed to it.

And how will any one believe that Śakataḍāsa broke faith with me ? Then again who will ever think it possible that the Maurya king sold the ornaments for money ? So the only prosensible answer in the present case would be to plead guilty. 18

MALAYAKETU—I ask the Noble Minister—

RĀKSHASA—Ask him who is noble, Prince ! We are noble no more.

MALAYAKETU—

The Maurya is the son of your (former) master, to whom you have to tender extreme subservience ; and I am the son of your friend, who tender extreme subservience to you. He is to be obeyed by you ; and I obey you. He will give you what it pleases him to give ; and I receive at your hands what it pleases you to give. The post of Minister under him will be but dignified servitude ; and under me it is honoured auto-cracy. What greater interest then could you have at heart, that should induce you to be so base ?

RĀKSHASA—That is it, My Prince ! The words of accusation themselves give the finding. *Substituting the first personal pronoun for the second and vice versa he repeats.*

The Maurya is the son of my (former) master to whom I must

tender extreme subserviance; and you are the son of my friend to tender extreme subserviance to me; He is to be obeyed by me; and you obey me. He will give me what it pleases him to give; and you receive at my hand what it pleases me to give. The post of minister under him will be but dignified servitude; and under you it is honoured autocracy. What greater interest could I have at least that should induce me to be so base? 20

MALAYAKETU, *pointing to the letter in hand and the ornament worn.*—Whose doing is this then?

RĀKSHASA, *with a sigh.*—It is the doing of Fate.

It (i. e. Fate) slew revered king Nanda our wise, noble, and appreciative master, that excellent judge of character in whose estimation (lit. affectionate regard) we were not removed from princes royal (lit. sons), notwithstanding the contemptible position of a servant susceptible of all sort of contemptuous treatment. It is the inscrutable doing of that wicked Fate frustrating human efforts. 21

MALAYAKETU, *with rising anger.*—What? Keeping back still! It is the doing of Fate, not forsooth, of greed? O you base ungrateful creature!

You formerly murdered my father who confided in you, by means of a wench whose system was fearfully charged with active poison; and now, fie on you, you are selling us to the enemy as (so much) raw Absh, esteeming highly his (i. e. the enemy's) ministership! 22

RĀKSHASA, *to himself.*—This is what they say an ulcer over a tumour.—*Aloud.* I am innocent of the murder of Parvatośvara.

MALAYAKETU—Who then murdered my father?

RĀKSHASA—Ask Fate.

MALAYAKETU—I should ask Fate and not (in fact) Kshapanaka Jīvasiddhī?

RĀKSHASA, *to himself.*—Confound me! Is Jīvasiddhi also a secret agent of Chāṇakya! Alas! The enemies (thus) got possession of my heart too.

MALAYAKETU—Bhāsuraka! Carry the following order to General Sikharasena. 'Chitravarnan, king of Kulūta, Siṃhandāda, king of the Malayas, Puṣkarakāsha, king of Kāśmīra. Suśleṇa, king of Sindhudeśa, and Meghāksha, king of the Persians, these five chiefs, who have made friends with Rākshasa, propose, to serve

Chandragupta by murdering us. Of them the first three wish to have my territories. Take them to a deep pit and bury them (alive). The other two covet my corps of elephants. Put them to death by means of an elephant.

ATTENDANT—As Your Highness commands.

*Exit.*

MALAYAKETU—Rākshasa ! I am not Rākshasa the unrighteous; I am Malayaketu (the righteous). Go then and serve Chandragupta wholly and solely. Look here—

I am able to make short work of Vishnugupta and Chandragupta along with you advancing on me, just as evil policy makes short work of the principles of Dharma, Artha and Kāma. 23  
Bhāgurāyaṇa ! There need be no delay. Let our forces march on Kusumapura this very instant and lay siege to it.

Let columns of dust, raised by the pulverizing action of the hoofs of the horses of our armies and detached from their base, the Earth, by the shower of ichoral exudations, fall on the heads of the enemies, soiling (lit. darkening) the cheeks of Gauda women dusted white with the pollen of Lodhra flowers and discolouring the dark hue of their curly hair shining like black bees. 24

*Exit Malayaketu with his retinue and with Bhāgurāyaṇa.*

RĀKSHASA, with a sigh of anguish.—Woe to me ! They, too, Chitravarman and the other four chiefs are put to death. How is this ! Whatever Rākshasa does results in the destruction of friends, not of foes. Then what shall I, an unfortunate man, do ?

Shall I retire to a penance forest ? No, my revengeful mind will not be quieted by penance. Shall I follow my Lord Nanda to the other world ? No, it will be womanly to do so while the enemy is living. Shall I then fall on the forces of the enemy with the sword for my companion ? No, this also will not be proper; for my heart that has been urging me on to effect the release of Chandanadāsa will prevent me from doing it. It would be ungrateful, if it did not. 25 *Exit Rākshasa.*

END OF ACT V

called

THE ARTFUL DRAFT.

—

that I took off from my person and sent to Rākshasa ! It is clear. The addressee must be Chandragupta.

BHĀGURĀYAṆA—All doubt will be removed presently. Good fellow ! Thrash him again.

ATTENDANT—I do as you bid me, sir !—*Going out and returning with Sūlhārtaṅka.* Being thrashed (severely) the fellow says he will tell it to His Highness in person.

MALAYAKETU—So be it.

SIDDHĀRTHAKA, *falling at the feet of the Prince.*—I pray Your Highness will graciously give me an assurance of safety.

MALAYAKETU—One who is not a free agent is safe indeed. So go on, good fellow !

SIDDHĀRTHAKA—Your Highness will deign to listen to me. His Excellency Rākshasa gave me this letter and sent me to Chandragupta.

MALAYAKETU—I now want to learn the oral clue.

SIDDHĀRTHAKA—Please Your Highness ! The Minister told me that the oral message was to be as follows. ‘Chitravarman, king of Kulūta; Simhanāda, king of the Malayas; Pushkarāksha, king of Kāśmīra; Suseṇa, king of Sindhudeśa and Meghāksha, king of the Persians, these five chiefs who are my dear friends, have been the first to enter into alliance with us. Of them the first three chiefs wish to have the territories of Malayaketu and the other two his elephants and treasure. So your Majesty has to give them what has been pledged to them just as you gave me much gratification by the dismissal of Chāṇakya.’

MALAYAKETU, *to himself.*—What is this ? Chitravarman and the other four are plotting against me ! It must be so. They are supremely attached to Rākshasa, and this accounts for it. *Aloud.* Vijayā ! I want Minister Rākshasa.

DOOR-KEEPER—As Your Highness commands.

*Exit.*

*Then enters Rākshasa, sitting in his own tent in a thoughtful mood, with an attendant.*

RĀKSHASA, *to himself.*—To tell the truth, my mind is not cleared of misgivings, as our forces contain several deserters of Chandragupta. For—

The army that is of proved efficiency with regard to the object to be achieved, is strengthened by reinforcements (of friends, woodmen etc.) and is free from hostile element, and

at the same time is favourably disposed to the cause, brings victory ; but the leader who depends on an army which is of untried efficiency, colludes both with the friendly and the unfriendly, and is adversely disposed to the cause, suffers defeat : just as the middle term of a syllogism that is of known affirmation with regard to the major term, is strengthened by the agreement of similar cases and is free from the disagreement of dissimilar cases and at the same time is agreeable to the minor term, brings victory ; but the disputant who depends on a major term that is of unknown affirmation with regard to the major term, colludes both with similar and dissimilar cases and at the time is not agreeable to the minor term, suffers defeat. 10

But I need not have misgivings. For the deserters which our forces contain are these that have been previously seduced. *Aloud.* Priyamvadaka ! Let the chiefs that follow the Prince be informed in my name that they should proceed *en route* in the proposed order, now that they are drawing nearer and nearer to Kusumapura every day.

Khasa and Śabara chiefs should march in the van in military array after me. Yavana chiefs should be careful to keep to the centre along with Gāndhāra chiefs. Valiant Śaka chiefs accompanied by Hūna chiefs, should be in the rear. And the remaining group of chiefs, namely, the king of Kulūta etc. should post themselves about the person of Prince Malayaketu in the line of march. 11

PRIYAMVADAKA—I obey, Your Excellency !

*Exit.*

DOOR-KEEPER, *entering*—Victory to Your Excellency. His Highness wants you.

RĀKSHASA—Good woman ! Wait a while. What ho ! Who is there ?

ATTENDANT, *entering*.—Command me, Your Excellency.

RĀKSHASA—Good fellow ! Tell Śakaṭadāsa, it is improper to go into the presence of the Prince undecked, as His Highness has decorated us. So he should give one of the three ornaments that have been bought.

ATTENDANT—I obey, Your Excellency—*going and re-entering with an ornament.* Please Your Excellency ! Here is the ornament.

RĀKSHASA, *putting it on and getting up*—Good woman ! Lead the way to royal quarters.

DOOR-KEEPER—Follow me, Your Excellency.

RĀKSHASA, *to himself*.—A post of power is a fruitful source of apprehension even to an innocent person.

In the first place the fear of the master possesses him. Then the fear of his personal attendants acts on his mind. Besides this the position of those that have risen high excites the malice of the evil-minded. The mind of the elevated apprehends a fall every moment. 12

DOOR-KEEPER, *proceeding some distance*.—There is His Highness, Your Excellency ! Go into the royal presence, Sir !

RĀKSHASA, *observing the Prince*—Aye, here he is.

Fixing his eye with all its parts motionless on the fore part of foot and yet not observing any thing particular about it on account of vacancy, he supports with ( the palm of ) his hand his moon-like face bent down as it were under the weight of heavy cares ( lit. duties. ) 13

*Making up to him.* Victory to Your Highness.

MALAYAKETU—Noble Minister, I bow to you. Please take this seat. *Rākshasa does so.*

MALAYAKETU—Noble Sir ! You are ( lit. We see you ) late today. We felt anxious about it.

RĀKSHASA—The affair of fixing the order of march has laid me open to reproof.

MALAYAKETU—Noble Minister, I wish to know how you fix the order of march.

RĀKSHASA—Please Your Highness. These are the directions to the chiefs that follow Your Highness. *He repeats the passage 'Khasa and Śābara chief: ' etc. given before ( v. xi ).*

MALAYAKETU, *to himself*—Ah ! Those very chiefs that are ready to serve Chandragupta by murdering me, are to be about my person ! —*Aloud.* Noble Sir !—Is there any one that is going to or coming from Kusumapura.

RĀKSHASA—Please Your Highness ! The need for the employment of secret agents who should proceed to and of spies who should hurry back from Pāṭaliputra is now over. Ourselves are to go there in a few days.

MALAYAKETU, *to himself*.—We know it.—*Aloud.* If it is as you say, why is this fellow sent there by the Noble Minister with a letter?



RĀKSHASA, *looking at him.*—Oh! It is Siddhārthaka. What is the matter, good fellow?

SIDDHĀRTHAKA—I beg to say, being beaten severely—*Here he stops and looks down.*

MALAYAKETU—Bhāgurāyaṇa! He will not tell it to his master either through fear or through shame. So you will yourself tell it to the Noble Minister.

BHĀGURĀYAṆA—I obey, Your Highness. Minister! The fellow says that you sent him to Chandragupta with a letter and its oral clue.

RĀKSHASA—Did you in sooth say so, Siddhārthaka?

SIDDHĀRTHAKA, *with a feeling of shame.*—Yes, being beaten severely, I said so.

RĀKSHASA—It is an untruth. What will a man not say, being beaten?

MALAYAKETU—Friend Bhāgurāyaṇa! Show him the letter. His servant shall state the oral clue.

BHĀGURĀYAṆA—Here, Minister, is the letter.

RĀKSHASA, *going over it mentally.*—It is the enemy's fabrication, Your Highness.

MALAYAKETU—Here is this ornament sent by the Noble Minister as a ceremonial accompaniment to the letter. So how can it be the enemy's fabrication?

RĀKSHASA, *observing closely the ornament.*—Please your Highness, this is not a ceremonial accompaniment. It is the ornament sent to me by Your Highness. I gave it as present to Siddhārthaka for a highly gratifying performance of his.

BHĀGURĀYAṆA—Such a costly ornament, and that, too, a gracious gift of the Prince, given away to such a fellow? (Is it possible?)

MALAYAKETU—The noble Minister writes therein that Siddhārthaka will also give the oral clue.

RĀKSHASA—How can there be any oral clue? The letter itself I disown.

MALAYAKETU—Whose seal is this then?

RĀKSHASA—Cunning fabricators (of letters) can fabricate the seal as well.

BHĀGURĀYAṆA—Please Your Highness, the Minister is right in what he says. Well, good fellow! Who wrote this letter?

*Siddhārthaka looks helplessly at Rākshasa and keeps silent.*

BHĀGURĀYAṆA—Good fellow! Avoid being thrashed again and answer.

SIDDHĀRTHAKA—Śakatadāsa wrote it, Sir!

RĀKSHASA—If written by Śakatadāsa, it is as good as written by me.

MALAYAKETU—Vijayā! I want Śakatadāsa.

BHĀGURĀYAṆA, *to himself*.—The secret agents of Revered Chānākya should, by no means, propose anything of doubtful consequence. Let me do this—*Aloud*. Please Your Highness! Śakatadāsa will never, in the presence of Minister Rākshasa, admit the writing to be his. So let another writing of his be sent for. The identity of hand will itself decide the case.

MALAYAKETU, *to Vijayā*.—Do so.

BHAGURĀYĀṆA—Please Your Highness! Let her also bring the signet ring.

MALAYAKETU, *to Vijayā*.—Bring both.

DOOR-KEEPER—As Your Highness commands me. *Going out and re-entering*. My Lord! Here is a writing of Śakatadāsa and here is the signet ring.

MALAYAKETU, *examining the two*.—The characters are identical.

RĀKSHASA, *to himself*.—Aye, the characters are identical.

Can it be that Śakatadāsa, loving perishable objects and not imperishable fame, should have forgotten his loyalty to the (late) king and longed to meet his wife and children? 14 Ah, there is no reason to doubt it.

The signet ring is constantly worn by him on his finger. Siddhārthaka is his friend. The fabricated writing here is certainly his as proved by his other writing. Evidently Śakatadāsa, longing to meet his dear relations disavowed his love to the Sovereign, entered into a league with the enemies clever in the art of causing disunion and did this vile thing. 15

MALAYAKETU, *looking at Rākshasa*.—Noble Minister! You say in your letter that you acknowledge receipt of the three ornaments sent to you by the Noble One. Is this ornament one of them.—*Observing closely, to himself*. It is the one that my father formerly used to wear.—*aloud*. Noble Minister! How did you get this ornament?

RĀKSHASA—I got it by purchase.

MALAYAKETU—Vijayā! Do you recognize this ornament?

DOOR-KEEPER, *Observing closely and heaving a sigh*.—How should

I fail to recognize it ? His Majesty Parvatośvara of auspicious name used to wear it, please Your Highness.

MALAYAKETU, *heaving a sigh*.—Alas ! Father

Who were the ornament of our race ! These are the ornaments befitting you ( lit. your person ) who were fond of ornaments, wearing ( lit. decked by ) which you looked like autumnal evening twilight set with stars, your face shining like the moon. 16

RĀKSHASA, *to himself*.—Did he say Paravatośvara wore them ? It appears these very ornaments were sold to us by that trader who must have been employed by Chāṇakya.

MALAYAKETU—Noble Minister ! How is it possible to get by purchase ornaments which were formerly worn by my father and afterwards fell into the hands of Chandragupta ? Or it may be that,

Bargaining for higher gain, Chandragupta sold them to you, and you ruthlessly offered us as the price. 17

RĀKSHASA, *to himself*.—How circumstantially laid is the charge ? It will not do to deny the letter ; for there is my seal affixed to it.

And how will any one believe that Śakaṭadāsa broke faith with me ? Then again who will ever think it possible that the Maurya king sold the ornaments for money ? So the only prosensible answer in the present case would be to plead guilty. 18

MALAYAKETU—I ask the Noble Minister—

RĀKSHASA—Ask him who is noble, Prince ! We are noble no more.

MALAYAKETU—

The Maurya is the son of your (former) master, to whom you have to tender extreme subservience ; and I am the son of your friend, who tender extreme subservience to you. He is to be obeyed by you ; and I obey you. He will give you what it pleases him to give ; and I receive at your hands what it pleases you to give. The post of Minister under him will be but dignified servitude ; and under me it is honoured auto-cracy. What greater interest then could you have at heart, that should induce you to be so base ?

RĀKSHASA—That is it, My Prince ! The words of accusation themselves give the finding. *Substituting the first personal pronoun for the second and vice versa he repeats.*

The Maurya is the son of my (former) master to whom I must

tender extreme subserviance; and you are the son of my friend to tender extreme subserviance to me; He is to be obeyed by me; and you obey me. He will give me what it pleases him to give; and you receive at my hand what it pleases me to give. The post of minister under him will be but dignified servitude; and under you it is honoured autocracy. What greater interest could I have at Leart that should induce me to be so base? 20

MALAYAKETU, *pointing to the letter in hand and the ornament worn.*—Whose doing is this then?

RĀKSHASA, *with a sigh.*—It is the doing of Fate.

It (i. e. Fate) slew revered king Nanda our wise, noble, and appreciative master, that excellent judge of character in whose estimation (lit. affectionate regard) we were not removed from princes royal (lit. sons), notwithstanding the contemptible position of a servant susceptible of all sort of contemptuous treatment. It is the inscrutable doing of that wicked Fate frustrating human efforts. 21

MALAYAKETU, *with rising anger.*—What? Keeping back still! It is the doing of Fate, not forsooth, of greed? O you base ungrateful creature!

You formerly murdered my father who confided in you, by means of a wench whose system was fearfully charged with active poison; and now, fie on you, you are selling us to the enemy as (so much) raw Absb, esteeming highly his (i. e. the enemy's) ministership! 22

RĀKSHASA, *to himself.*—This is what they say an ulcer over a tumour.—*Aloud.* I am innocent of the murder of Parvateśvara.

MALAYAKETU—Who then murdered my father?

RĀKSHASA—Ask Fate.

MALAYAKETU—I should ask Fate and not (in fact) Kshapanaka Jīvasiddhī?

RĀKSHASA, *to himself.*—Confound me! Is Jīvasiddhi also a secret agent of Chāṇakya! Alas! The enemies (thus) got possession of my heart too.

MALAYAKETU—Bhāsuraka! Carry the following order to General Sikharasena. 'Chitravarmān, king of Kulūta, Si<sub>m</sub>handāda, king of the Malayas, Pushkarāksha, king of Kāśmīra. Suṣheṇa, king of Sindhudeśa, and Meghāksha, king of the Persians, these five chiefs, who have made friends with Rākshasa, propose, to serve

Chandragupta by murdering us. Of them the first three wish to have my territories. Take them to a deep pit and bury them (alive). The other two covet my corps of elephants. Put them to death by means of an elephant.

ATTENDANT—As Your Highness commands.

*Exit.*

MALAYAKETU—Rākshasa ! I am not Rākshasa the unrighteous; I am Malayaketu (the righteous). Go then and serve Chandragupta wholly and solely. Look here—

I am able to make short work of Vishnugupta and Chandragupta along with you advancing on me, just as evil policy makes short work of the principles of Dharma, Artha and Kāma. 23  
Bhāgurāyaṇa ! There need be no delay. Let our forces march on Kusumapura this very instant and lay siege to it.

Let columns of dust, raised by the pulverizing action of the hoofs of the horses of our armies and detached from their base, the Earth, by the shower of ichoral exudations, fall on the heads of the enemies, soiling (lit. darkening) the cheeks of Gauda women dusted white with the pollen of Lodhra flowers and discolouring the dark hue of their curly hair shining like black bees. 24

*Exit Malayaketu with his retinue and with Bhāgurāyaṇa.*

RĀKSHASA, with a sigh of anguish.—Woe to me ! They, too, Chitravarman and the other four chiefs are put to death. How is this ! Whatever Rākshasa does results in the destruction of friends, not of foes. Then what shall I, an unfortunate man, do ?

Shall I retire to a penance forest ? No, my revengeful mind will not be quieted by penance. Shall I follow my Lord Nanda to the other world ? No, it will be womanly to do so while the enemy is living. Shall I then fall on the forces of the enemy with the sword for my companion ? No, this also will not be proper; for my heart that has been urging me on to effect the release of Chandanadāsa will prevent me from doing it. It would be ungrateful, if it did not. 25 *Exit Rākshasa.*

END OF ACT V

called

THE ARTFUL DRAFT.

## ACT VI

## A SHAM SUICIDE

*There enters Siddhārthaka, decorated with valuable presents, in high spirits.*

SIDDHĀRTHAKA—

Glory to Kriṣṇa, black like a rain-cloud, that destroyed the demon Keśin! Glory also to Chandragupta the Moon that gladdens the sight of men! And glory above all to the policy of Revered Chāṇakya, that has perfected the work of conquest by which the enemy's cause is entirely lost! 1

I will see my dear friend Samriddhārthaka, late as it is. *Proceeding a few steps and looking forward.* Here is my dear friend Samriddhārthaka. Oh, he comes this way.

SAMRIDDHĀRTHAKA—

Fortunes (only) grieve a person while he is separated from his esteemed and dearly loved friends, always causing painful remembrance in drinking bouts and in festive family gatherings. 2

I hear that my dear friend Siddhārthaka has returned from the camp of Malayaketu. I will find him out.—*Proceeding a few steps and looking forward.* Oh! Here is Siddhārthaka.

SIDDHĀRTHAKA, *Making up to Samriddhārthaka*—I hope you are in good cheer, my dear friend! *They embrace each other.*

SAMRIDDHĀRTHAKA—How can there be good cheer, when you do not come to me (lit. to my house) in spite of your early arrival today?

SIDDHĀRTHAKA—Kindly bear with me, friend! No sooner did Revered Chāṇakya see me than he ordered me in these words, 'Halloo! Siddhārthaka! Go and report the gratifying news to His Majesty Noble Chandra.' So I reported the matter to him for which I received these right royal presents. Thence I directly hastened to your place to see my dear friend.

SAMRIDDHĀRTHAKA—Friend! If I may hear it, tell me what the gratifying news is, that you reported to His Majesty Noble Chandra.

SIDDHĀRTHAKA—Friend! Is there anything that you may not hear? Just listen to me. Cursed Malayaketu, deluded by the tactics of

Revered Chāṇakya, turned out Rākshasa and forthwith put to death the five principal Mlechchha chiefs Chitravarman and others. Then the rest, seeing that the wicked prince was thoughtless and brutal, left the camp of Malayaketu for their (own safety and returned to their) respective territories with their forces which were seized with (sudden) fear and were impatient to go. Thereupon, Bhadrabhata, Purudatta, Diṅgarāta, Balagupta, Rājaseṇa, Bhāgurāyaṇa Rohitāksha and Vijayavarman made Malayaketu captive.

**SAMRIDDHĀRTHAKA**—Friend! People say that Bhadrabhata and his companions, being ill-affected towards His Majesty Noble Chandra had entered the service of Malayaketu. Then how comes this? Begun one-wise and ended anotherwise like a play by a clumsy playwright!

**SIDDHĀRTHAKA**—Inscrutable are the ways of Revered Chāṇakya, my friend, like the ways of Fate. I simply bow to them.

**SAMRIDDHĀRTHAKA**—Well! What happened next?

**SIDDHĀRTHAKA**—Just then, Revered Chāṇakya sallied forth with a large body of picked soldiers and captured the entire Mlechchha army that had no king (to lead.)

**SAMRIDDHĀRTHAKA**—Where is it, friend!

**SIDDHĀRTHAKA**—There it comes, where

The elephants, looking like water-bearing clouds, are roaring in high spirits, due to the ichoral exudation, and the horses, furnished with mailed equipage are bouncing, with their hind parts trembling through fear of the stroke of the whip. 3

**SAMRIDDHĀRTHAKA**—That is all right, friend! But how did Revered Chāṇakya, after having publicly resigned the Minister's post in that unmistakable manner, resume charge of that very post?

**SIDDHĀRTHAKA**—How simple you are! You wish to unravel the mazes of the policy of Revered Chāṇakya which even Minister Rākshasa could not do.

**SAMRIDDHĀRTHAKA**—Where is Minister Rākshasa now, my friend?

**SIDDHĀRTHAKA**—As for him, he immediately left the camp of Malayaketu, and retraced his steps to this city, followed by a spy named Rtaivadaka. That was what Revered Chāṇakya said.

**SAMRIDDHĀRTHAKA**—Friend! How is it that, after having left Pātaliputra with a strong resolution to recover the kingdom of Nanda, Minister Rākshasa comes back to it with his object unachieved.?

SIDDHĀRTHAKA—Friend! I think it is on account of his affection for Chandanadāsa.

SAMRIDDHĀRTHAKA—Do you then expect that Chandanadāsa will be released?

SIDDHĀRTHAKA—How can there be the release of that unfortunate man? There is the order of Revered Chāṇakya that we two should instantly take him to the place of execution and impale him.

SAMRIDDHĀRTHAKA, *Angrily*.—Has Revered Chāṇakya got no *Chandālas* (lit. executioners) that he orders us to do this wicked deed?

SIDDHĀRTHAKA—Friend! Who, in this world, that loves his life, would dare oppose the order of Revered Chāṇakya? Come, along. Let us assume the guise of *Chandālas* and take Chandanadāsa to the place of execution.

*Exeunt.*

END OF THE INTERLUDE.

*There enters a man with a rope in his hand.*

MAN—

Glory to the rope of the policy of Chāṇakya, too strong to break on account of the intertwining of the cords of the six courses of action, and furnished with a noose formed of a series of statesmanly tactics which is ready to catch the enemy. 4

*Proceeding some distance and looking about.* This is the place, pointed out to Revered Chāṇakya by the spy R̥tainvadaka where I should see Minister Rākshasa as ordered by Revered Chāṇakya.—*Looking forward.* Ha! Here is Minister Rākshasa. He is coming this way with his face muffled. I will hide behind these trees of the weedgrown garden and see where he takes his seat.—*He goes and lies hid behind the trees.*

*Then enters Rākshasa as described above, armed with a sword.*

RĀKSHASA, *With tears in his eyes*.—Alas! How sad!

The goddess of sovereignty, getting nervous because deprived of her lord (lit. shelter) has sought another (lit. another family); and the people, forgetful of their love, have gone over with her, blindly following his lead as children do their re-marrying mother. Trusted adherents, too, reaping no fruit of their stalwart efforts, have given up (the yoke of) the enterprise. What else could they do? Members of the body hold not long without the head.



Moreover—

Like a shameless *Vṛishala* wench, the goddess of sovereignty, abruptly leaving her (deceased) husband king Nanda of noble lineage, has taken to the *Vṛishala* Chandragupta and sticks fast to him. What can we do here ? Try how hard we may, Fate frustrates our efforts like an enemy. 6

For,—

When His Majesty King Nanda had gone to Heaven, cut off suddenly, I tried hard under the powerful Mountain Chief Parvataka, and when he was murdered, under his son; and yet failure has been my lot. Surely the enemy of the Nanda family is Fate and not the *Brāhmaṇa* Chāṇakya. 7

Fie upon the stupidity of Malayaketu !

The *Mlechchha*, with a mind devoid of judgment, did not, indeed perceive how I, *Rākshasa*, hale and whole, and still serving my master that has perished, should (ever) enter into an alliance with the enemy. Nay, there is no wonder. The mind of a man doomed to destruction by Fate, takes a perverted view of everything. 8

So even now *Rākshasa* will meet his death, falling into the hands of the enemy ; but he will not ally himself with Chandragupta. For it is a very great infamy to break one's faith from motives of self-interest, but none at all to be over-reached by the enemy.—*Looking about with tears in his eyes.* These are the parts of *Kusumapura* which have been rendered sacred by His Majesty King Nanda's rambles.

In this spot His Majesty formerly hit moving marks with his horse in full career, letting loose the reins in the act of stretching the bow. In that plot of the garden he halted and there he chatted. These parts of *Kusumapura*, now visited without them thus stealthily, deeply grieve me. 9

Now where shall I, an unfortunate man, go ? *Looking about.* Well I have it. Here is the weedgrown garden. I shall go there and learn the tidings of *Chandanadāsa* from some one. No one foresees the good and evil turns of Fate that are to befall him.

I who formerly passed out of the town leisurely like a king, surrounded by thousands of chiefs, pointed at by citizens with their fingers like the new Moon, now again enter this wretched weedgrown garden of that town hurriedly in fear and alone like a thief, frustrated in all my efforts ! 10

But the exalted sovereign by whose favour I enjoyed that honour, is no more.—*Entering the garden and looking around.* Oh pity ! This weedgrown garden presents a rueful sight.

Like a family the series of exploits whereof were magnificent, the mansion here, the series of structures whereof were grand, is gone (lit. overthrown). Like the heart of a good man consumed by (the sorrow for) the destruction of his friends, the lake there is dried up. Like the schemes of a statesman worked under adverse Fate, the trees are devoid of fruit. And as the mind of a witless person is possessed by evil counsels (lit. policies), the ground is covered with weeds (lit. grass). 11

Moreover,

Serpents, heaving sighs in the form of expiration, bandage with bits of slough the cuts of the branches (of trees) here, that have been hacked with large and sharp axes and are sending forth cries of pain in the shape of the incessant moan of pigeons. They do it out of compassion for them in their affliction, as they had lived with them on terms of intimacy. 12

Besides these trees,

Poor things, overpowered by calamity, appear as if resolved to repair to the cremation ground (to commit suicide by fire). They are eaten up internally by heavy grief in the shape of the canker causing the trunk to wither. Having lost the glow (of leaves) they look gloomy. 13

Now I will rest awhile on this broken stone-seat suited to my fallen fortune.—*Sitting down and listening.* What is this sudden noise for, that I hear ?

This sound of kettledrums, accompanied by the notes of sharp-sounding drums and conchshells, which stuns (lit. destroys) the ears of hearers overpowered by its intensity, and which is no sooner taken in than thrown up by palaces on account of its magnitude, spreads afar as if (possessed) with the curiosity of surveying the extent of space. 14

*After a moment's reflection.* Ah ! I understand. It tells how exultant the Royalty—*Breaking off here painfully and resuming*—is at the capture of Malayaketu.—*With a sigh.* Woe to me !

I have been made to hear the report and witness the exhibition of the enemy's sovereign power. Now, methinks the efforts of Fate would be to make me experience (the extent of) it. 15

MAN, *To himself.*—He is seated. I will now do as I am directed by Revered Chāṇakya. *He throws the noose round his neck in sight of Rākshasa, feigning not to notice him.*

RĀKSHASA, *Seeing him.*—What is this? That man there is hanging himself. Verily, the poor fellow must be as much distressed as I. Well, I will speak to him. *Making up to him.* Good man! What are you doing?

MAN, *With a sigh.*—Just what an unfortunate man like me, sir, could do, grieved at the death of a dear person.

RĀKSHASA, *To himself.*—I already guessed that the poor man was as much distressed as I.—*Aloud.* You are matched with me in misery. So if it be not very private or very heavy, I wish to hear it.

MAN—It is not very private, sir, nor very heavy. But I can not brook delay in ( the commital of ) suicide. The death of a dear friend grieves me.

RĀKSHASA, *Heaving a sigh, to himself.*—Woe to me. I am put to shame by this man here, since I am so very regardless of my friend's distress.—*Aloud.* I wish to hear it, as it is not very private nor very heavy.

MAN—You press me too much, sir! So I tell it to you. There lives a head man of (the guild of) goldsmiths named Jishṇudāsa, in this city.

RĀKSHASA, *To himself.*—Jishṇudāsa, I know, is the intimate friend of Chandanadāsa.

MAN—That dear friend of mine—

RĀKSHASA, *With joy to himself.*—Ah! He called him *his dear friend.* That is, he is closely connected. So he may be knowing about Chandanadāsa.

MAN—gave away what he had to the poor and left the city forthwith, wishing to burn himself alive. So I came to this weedgrown garden to hang myself up before I should hear the sad news ( of his suicide ).

RĀKSHASA—Why does your friend burn himself alive?

Is he stricken by terrible diseases beyond the power of drugs to cure?

MAN—No.

RĀKSHASA—

Is he undone by the wrath of the king as deadly as fire and poison?

MAN—That, too, is not the case. Chandragupta does not deal cruelly with the people.

RĀKSHASA—

Is he smitten with love for a woman inaccessible to him being another's (wife) ?

MAN—May Heaven absolve us of the sin ! He is surely not capable of such an impropriety of conduct.

RĀKSHASA—

Then has he, like you, a friend dying helplessly ? 16

MAN—It is just so, sir !

RĀKSHASA, *With uneasiness, to himself.*—Chandanadāsa is the dear friend of Jishṇudāsa. So the former's death must be the reason of the latter's suicide by fire. This, indeed, makes me somewhat uneasy at heart which is full of affectionate regard for him.—*Aloud.* Good man ! I long to hear also an account of the noble deeds of your dear friend.

MAN—An unfortunate man that I am, I can no more brook hindrance to the committal of suicide.

RĀKSHASA—Good man ! Do tell me the tale that is worth hearing.

MAN—Since I can not help it, I tell it to you. Hear me.

RĀKSHASA—Good man ! I am all attention.

MAN—There lives one, Chandanadāsa by name, in the Flower Square of this city, who is the head of the guild of pearl-merchants.

RĀKSHASA, *In anguish, to himself.*—Here are opened the flood-gates of my misery by Fate. Now muster up your fortitude, my heart ! For you have in store something very painful to hear. *Aloud.* Yes, good man ! He is reported to be a staunch friend, noble soul. What of him ?

MAN—He is the dear friend of this Jishṇudāsa.

RĀKSHASA—Well, go on.

MAN—So Jishṇudāsa made this request to Chandragupta today as befitted a loving friend.

RĀKSHASA—What is it ?

MAN—‘May it please Your Majesty, I have money just sufficient for ransom. Pray, release my dear friend Chandanadāsa in exchange of that.’

RĀKSHASA, *To himself.*—Well done, Jishṇudāsa ! You have shown your love for your friend.

That wealth for which sons kill their parents and parents their

sons like aliens, and for which friends disown friendship (unto their friends), is without a moment's hesitation, offered to be given away by you in your friend's hour of difficulty. This wealth of yours is put to good use. Belonging to the trading class you are a *good* trader. 17

—*Aloud.* When thus addressed, what did the Maurya say in reply? MAN—On his being thus addressed Chandragupta said to Jishṇudāsa :—‘ We imprison Chandanadāsa not because we want money, but because he does not give up the family of Minister Rākshasa that he has kept concealed somewhere, though we repeatedly ask him to do so. If he gives it up, he gets release. Otherwise he suffers death’. No sooner did he say this than he ordered Chandanadāsa to be taken to the place of execution. Then Jishṇudāsa left the town saying to himself ‘ I will enter fire before I hear of the sad end of my friend Chandanadāsa.’

RĀKSHASA—Is then Chandanadāsa impaled already?

MAN—No, he is yet to be impaled. Again and again they ask him in his last hour (lit. now) to surrender the family of Minister Rākshasa; again and again he refuses it, staunch in his affection to his friend; and thus (lit. on this account) his end (lit. death) is delayed.

RĀKSHASA, *With admiration to himself.*—

Bravo, Chandanadāsa! You, too, my noble friend who have proved the refuge of the destitute, have won the fame which Śibi did, resulting from the protection of those seeking shelter. 18

—*Aloud.* Go quick, good man and prevent Jishṇudāsa from entering fire. I will rescue Chandanadāsa from (the jaws of) death.

MAN—By what means, sir, will you rescue Chandanadāsa?

RĀKSHASA, *Drawing his sword.*—By means of this, the friend of enterprise.

This sword that resembles in hue the cloudless sky, that shows as it were lines of hair standing on ends from a love of fighting in the form of streaks of superior radiance, that has proved its strength to the enemies in the test of battles on account of its surpassing excellence, this companion of my (right) arm prompts me, who am beside myself with love for my friend, to this daring deed. 19

MAN—I am not able, sir, to say positively whether you are the noble Minister Rākshasa whose name is auspicious to utter,

although the preservation of the life of the head pearl-merchant Chandanadāsa reveals you as such, since you are fallen in adverse circumstances. So do me the favour of removing the doubt.—*He falls at the feet of Rākshasa.*

RĀKSHASA—Good man ! I am that Rākshasa in the real sense of the word, who saw with my own eyes the destruction of my sovereign, brought my friend into troubles, got the epithet of ‘ base ’ and made my name too inauspicious to utter.

MAN, *Again falling at his feet, with joy.*—Bless me God, I am happy ( to have met you ).

RĀKSHASA—Get up, good man ! Make no delay and tell Jishṇudāsa that Rākshasa rescues Chandanadāsa from (the jaws of) death this very instant.

*He sets off with his drawn sword repeating ‘ This sword that resembles ’ etc.*

MAN—I beg your favour, Noble Minister ! I have (lit. here is) some thing (to tell you). Formerly, cursed Chandragupta had ordered Śakataḍāsa to be executed. He was carried off from the place of execution by some one and taken abroad. Thereupon cursed Chandragupta quenched the blazing fire of his anger against noble Śakataḍāsa with the blood (lit. death) of executioners who were asked to explain why they were negligent. Since then if they see any stranger with a sword behind or before, they at once dispatch the criminal, anxious about their own safety, even before reaching the place of execution. So, if the Noble Minister goes sword in hand, he will hasten the end of the headman Chandanadāsa. *Exit.*

RĀKSHASA—How difficult of comprehension is the course of the policy of this fellow Chāṇakya ?

If Śakataḍāsa was in sooth conducted to me by that enemy’s accredited agent, why did he, in anger, put the executioners to death ? If that was not the case, how could he possibly get up that (fabricated) letter ? Making speculations upon speculations in this way, my mind comes to no decision. 20

*Musing awhile.*

This is not the time to use the sword ; for, in that case executioners execute the sentence early. Political schemes bear fruit after a lapse of time. Of what avail are they here ? It is not proper to observe an attitude of indifference ; for, my

dear friend incurs this terrible death on my account. Oh, I see, I will offer my person to redeem him.—

*He flings away his sword.—Exit.*

21

END OF ACT VI

called

A SHAM SUICIDE.

—————

ACT VII

THE PACT OF PEACE

*There enters the executioner Vajraloman.*

VAJRALOMAN—Away, Sirs, away. Keep off.

Lack-a-day ! If you wish to save your life, your property, your wife, and your family, keep far away from the politically unwholesome which is as fatal as poison. 1

Moreover,

If a man partakes of the physiologically unwholesome, he (himself) falls ill or dies. But if one partakes of the politically unwholesome, the whole family dies. 2

If you doubt the truth of it, lo ! there comes Chandanadāsa. He is being taken to the place of execution for doing what is politically unwholesome. *Looking up*—what do you say, sirs ? You ask me if he has any means of release. Yes, he has, if he would give up the family of Minister Rākshasa. *Looking up again*—what do you say ? ‘Cherishing a regard for those who seek his protection he would not do this foul deed to save himself.’—Then know for certain, sirs, that he suffers death. What signifies your anxious enquiries after remedial measures ?

*Then enters Chandanadāsa in the garb of one to be executed, carrying the pale on his shoulder, with his wife and son following him, attended by the executioner Bilvakra.*

Wife, with tears in her eyes.—Fie !

A bow of contempt to Yama that makes one in our family die the death of a thief, although we are always fearful of the least violation of propriety. 3

Yes, the wicked make no distinction between those who remain aloof from wrongs and those who commit wrongs. Otherwise—

Why should hunters, O fie on them, cherish an obstinate desire to kill the innocent deer that lives on grass renouncing meat for fear of death ? 4

*Looking around.* I pray, Jishnudāsa, how is it that you do not answer ? Alas, at such a time (as this) persons standing by (lit. within sight) are, indeed, hard to find.

CHANDANADĀSA, *with a sigh.*—There he is, my esteemed and beloved friend. Turning his woe-begone face he follows me (still) with his eyes full of tears, while dragging his body homeward.

BILVAVAKTRA—Mr. Chandanadasa ! You are at the place of execution. So tell your people to retire.

CHANDANADĀSA—Noble lady ! Turn back, taking the boy with you. It is not proper to follow further.

WIFE, *with a sigh.*—My noble lord ! You proceed to the other world, not to another land. This is not the time for a well-bred wife to turn back.

CHANDANADĀSA—And what is your resolve, noble lady ?

WIFE—It is to bless myself by following the footsteps of my lord.

CHANDANADĀSA—Noble lady ! It is not a wise resolve, You have to kindly look after this boy. He is inexperienced.

WIFE—May the tutelary gods of the family kindly look after him ! Here, my boy, make obeisance to your father for the last time.

SON, *falling at the feet of Chandanadāsa.*—What shall I do now, father, that am to be fatherless !

CHANDANADĀSA—You shall live in a *land without Chānakya.*

BILVAVAKTRA—Mr. Chandanadasa ! The post is set up. Get ready now.

WIFE—O, for chivalrous souls to save us !

CHANDANADĀSA—Now why do you cry, noble lady ? His Majesty king Nanda who had compassion for persons in distress, is gone—gone to the other world.

VAJRALOMAN—I say, Billavatta, seize Chandanadāsa. His people will, of themselves, retire.

BILVAVAKTRA—Here I do it, Vajjalomā.

CHANDANADĀSA—Good fellow ! Wait a while. Let me embrace my son. *Embracing him and smelling him on the head.*—Since death



is certain, you shall meet it, my son, without swerving from your devotion to the friend's cause.

SON—Do I require to be told this ? It is our family creed, father !

VAJRALOMAN—Now seize him, I say.

*The executioners seize Chandanadāsa.*

WIFE, *beating her breast*—O, for chivalrous souls to save us !

RĀKSHASA, *pushing aside the screen and entering*.—Fear not, lady, fear not. O, you executioners ! Don't you put Chandanadāsa to death.

Let the victim's garland, which is the (high) road (leading) to the realm of Yama, be placed round the neck of me here, who formerly witnessed the destruction of my sovereign's family as if it were an enemy's family, who remained at ease in the day of my noble friend's misery as if it were a day of grand festivity, and who held his life dear although subjected to the ignominy of circumvention. 5

CHANDANADĀSA, *seeing him with a sigh*—Minister ! What is this !—

RĀKSHASA—An imitation, in part, of your noble deed.

CHANDANADĀSA—What have you done ? You have rendered all my toil and trouble abortive.

RĀKSHASA—I am (simply) serving my purpose. Don't you, friend, blame me. Well, good fellow ! Report to wicked Chāṇakya

VAJRALOMAN—What shall I report ?

RĀKSHASA—

Here I am, the man on whose account he deemed worthy of execution a person who is worthy of adoration, who has very much dwarfed the fame of Śibi, having acquired greater fame by saving another at the cost of his own life even in this evil Kali age when human proclivities have been vitiated, and owing to his surpassing excellence has eclipsed the noble achievements of Buddhas by his nobler deeds. 6

VAJRALOMAN—I say, Billavattā ! Take Chandanadāsa with you and wait for a time under the shade of the tree yonder on the burning ground while I report to Revered Chāṇakya that Minister Rākshasa is captured.

BILVAVAKTRA—All right, Vajjaloma. Let it be as you say,

*He goes taking with him Chandanadāsa accompanied by his wife and son.*

VAJRALOMAN—Come on, Minister! *Proceeding some distance with Rākshasa.*—Which of the door-keepers is here? Report to revered Chāṇakya who has destroyed the Nanda family and established the Maurya family—

RĀKSHASA, *to himself*—Woe to me ! Even this I have to hear.

VAJRALOMAN—That Minister Rākshasa whose schemes have all been frustrated by the tactics of the Revered One, is captured.

*Then enters Chāṇakya with his face only visible, the rest of his body being wrapped in a fine coat of mail.*

CHĀṆAKYA—Good man !

Who bundled up the fire glowing red with its circle of big flames forthwith in a piece of cloth ? Who held fast the ever moving wind by means of meshes ? Who shut up in a cage the lion with his mane smelling of the ichoral exudation of elephants ? Who stemmed with a pair of arms the fearful ocean teaming with crocodiles and other marine animals ? 7

VAJRALOMAN—Your revered self proficient in statecraft did it, surely.

CHĀṆAKYA—Not so, say rather Fate did it, hostile to the Nanda family.

RĀKSHASA, *to himself*—O, here I see before me *vile*, no, no, ( I must say) *noble* Kauṭilya.

He is the mine of all branches of knowledge (lit. sciences) as the ocean is of pearls. My spite only makes me hold his merits cheap. 8

CHĀṆAKYA, *seeing Rākshasa, with joy.*—Here is Minister Rākshasa, that great man

Who troubled so long the Mauryan army with the heavy strain of military equipment, and my brain with that of devising schemes, causing continued wakefulness (to the army and to me.)9

*Doffing the coat of mail and making up to Rākshasa*—Minister Rākshasa ! Vishnugupta bows to you.

RĀKSHASA, *to himself.*—The title of ‘ Minister ’ is now a mockery (lit. a thing to be ashamed of)—*aloud.* Please do not touch me, Vishnugupta ! I am defiled by the touch of *chandālas*.

CHĀṆAKYA—Minister Rākshasa ! This man here is not a *chandāla*. He is a servant of the king. His name is Siddhārthaka. You know him. It was he who, in the garb of friendship, got that fictitious letter written by Śakaṭadāsa who, poor fellow, knew nothing about it. The other man there is also a servant of the king. His name is Samriddhārthaka.

RĀKSHASA, *To himself*—Luckily my mind is purged of the suspicion about Śakatadāsa.

CHĀṆAKYA—To make a long story short,

Those malcontents headed by Bhadrabhaṭa, that fabricated letter, that rescuer Siddhārthaka, those three ornaments on sale, that Kshapaṇaka friend of yours, that person of the weedgrown garden sunk in distress and that terrible persecution of the head pearl-merchant, all this was devised by the Vṛishala longing to meet you, brave man ! 10

And here comes Vṛishala to see you.

RĀKSHASA, *to himself*—I cannot help it. See him I must.

*Then enters the king with the retinue about him.*

KING, *To himself*—Since the Revered Preceptor vanquished, without so much as striking a blow, the forces of the enemy which were so formidable, I feel in a way abashed.

My arrows, with their heads bent down, as it were, with grief, being put to shame by the achievement of the (wished for) result without their agency, have to observe perpetually the vow of lying in the quiver. 11

But I must not say so.

One is surely able to vanquish those who are to be vanquished on earth with his bow unstrung, if his Revered Preceptor, vigilant in all matters, keeps wide awake in all matters of state. 12

*Making up to Chāṇakya*—Revered Sir ! Chandragupta bows to you.

CHĀṆAKYA—Vṛishala ! All the blessings pronounced on you gather fruit to day. For here comes Minister Rākshasa.

KING, *making up to Rākshasa*,—Revered Sir ! Chandragupta bows to you.

RĀKSHASA, *looking at him, to himself*—O, this is that Chandragupta who—

Has in due course attained to sovereignty as an elephant does to the leadership of the herd, his surpassing greatness having been presaged even when he was young. 13

*Aloud.* Victory to Your Majesty.

KING—Revered Sir !

Say (lit. think) which part of the world would not be conquered by me now that you who are a veritable Brihaspati in politics, would vigilantly look after the affairs of state ? 14

Rākshasa, to himself—The disciple of Kauṭilya refers to me as one in his service. (What could he mean ?). O, it is but the courtesy of Chandragupta. My spite makes me take it otherwise. The fame that Chāṇakya has won is (fully) justified. For—

Even a thick-headed minister, coming by a good king possessed of heroic qualities, is sure to win fame. But coming by a bad king, even an unerring minister falls, with the fall of the king whose support he has sought, after the manner of a tree growing on the bank of a river. 15

CHĀṆAKYA—Minister Rākshasa ! You wish that Chandandāsa should live ?

RĀKSHASA—undoubtedly, Vishṇugupta.

CHĀṆAKYA—Then take this sword.

RĀKSHASA—No, Vishṇugupta, it cannot be. I am not fit to wield the sword, and that too the one which you wield.

CHĀṆAKYA—Minister Rākshasa ! That I am fit and not you, how can it be ? Just look,

O man of talent, at the elephants deprived of the pleasures of bathing, eating, sporting, drinking and sleeping according to their liking, that have their backs swollen on account of the (constant) furnishing of military accoutrement, along with the horses kept bridled and saddled incessantly and on that account emaciated, all through (fear of) your great prowess (it. greatness of your prowess) that has humbled the pride of haughty adversaries. 1

But why all this ? Unless you take this sword, Chandanadāsa dies. RĀKSHASA—Well, Vishṇugupta, I am agreeable, I yield to the affection for a friend that compels me to accede to anything and everything.

CHĀṆAKYA, *delivering the sword to Rākshasa with joy.*—Vṛishala ! I congratulate you on Minister Rākshasa showing regard to you and accepting the sword.

KING—Chandragupta is fully alive to the kindness of the Revered Minister.

ATTENDANT *entering*—Victory to Your Majesty. Revered Sir ! There is Malayaketu at the gate in chains, accompanied by Bhadrabhaṭa and others.

CKĀṆAKYA—Good fellow ! Speak to Minister Rakshasa. He minds these things henceforth.

RĀKSHASA, *to himself*—What is to be done now? He is made captive, and I am made to advise, by Kauṭilya. There is no help. *Aloud.* Please Your Majesty. It is known to you that I lived at the court of Malayaketu for some months (lit. time). So let his life be spared.

*The king looks at Chāṇakya (signifying assent).*

CHĀṆAKYA—Yes, Vṛishala, this request of Minister Rākshasa which is the very first, deserves to be granted. *To the attendant*—Good fellow ! Say to Bhadrabhata and others, that advised by Minister Rākshasa, His Majesty Chandragupta gives back to Malayketu the kingdom that he had inherited from his father.

ATTENDANT—As His Majesty Commands. *He sets off.*

CHĀṆAKYA—Stay a while, good fellow. So they should go with him and return after his reinstatement. Also tell Vijayapāla, the governor of the castle, that His Majesty Chandragupta, highly pleased at Minister Rākshasa's accepting the (ministerial) sword, orders that Chandanadāsa, the headman of the guild of pearl-merchants, be made the paramount headman of the guilds of all townships in the empire. Moreover,

Let all be set free, including war-horses and war-elephants.

Where is the use of these, now that Rākshasa is our minister? 17

ATTENDANT—As His Majesty commands. *Exit.*

CHĀṆAKYA—Now King Chandragupta and Minister Rākshasa ! Tell me what good I may do to you beyond this.

KING—What good is there beyond this ?

RĀKSHASA—If, however, you be not satisfied, bless this wish,

May our Lord Avantivarman, that is the self-begotten God Vishṇu who having assumed the form of the Boar proper for the work of preservation, supported the earth submerged in the (watery) deluge on the tip of his tusk in former times, and who, having assumed the form of our Sovereign, now afforded protection to the earth oppressed by the *Mlechchhas* by his pair of arms, may that King, whose relations and dependents roll in riches, long gladden the Earth !

18

*Exeunt Omnes.*

END OF ACT VII  
called

THE PACT OF PEACE

HERE ENDS THE DRAMA NAMED THE  
SIGNET MINISTER.

## APPENDIX A—Metrical Table

Number of syllables	Name of the Metre	Where employed	Total	Measure
8	अनुष्टुप्	I. 3, 15, 24, 25; II. 20, 21, 23; III. 23, 31; IV. 8, 9, 10; V. 14, 17, 23; VI. 15, 18; VII. 8, 9, 13, 14, 17. V. 8.	22	पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः गुरु षष्ठं च पादानां चतुर्णां स्यादष्टुभिः ॥
11	इन्द्रवज्रा	II. 3.	1	स्यादिन्द्रवज्रा यदि तौ जगौ गः । उपेन्द्रवज्रा जतजास्ततो गां ॥
	उपजाति		1	अनन्तरोर्ध्वरितलक्ष्मभाजा
12	वंशस्थविल	IV. 13.	1	पादौ यद्विद्यानुपजातयस्ताः ॥
13	प्रहर्षणी	I. 7; III. 12; V. 13.	3	वदन्ति वंशस्थविलं जतौ जरा ।
	खचिरा	II. 4; V. 6.	2	त्र्याशाभिर्भनजरगाः प्रहर्षणीयम् ।
14	वसन्ततिलका	{ I. 9, 23, 27; II. 7, 9, 18; III. 9, 17, 18, 30, 32; IV. 6, 11, 16; V. 7, 16; VI. 7, 13; VII. 15.	19	चतुर्थैर्हर्षद खचिरां जभस्जगाः । उक्ता वसन्ततिलका तभजा जगौ गः ।
15	मालिनी	III. 15, 25; VI. 1, 3.	3+1	नमयययुतेयं मालिनी भोगिलोकैः ।
17	शिखरिणी	I. 12; II. 8, 11; III. 3, 4, 7, 8; II. 16, 28. V. 3, 4, 12; VI. 6, 11, 12, 14, 17. III. 6; IV. 2; VI. 20.	18	रसे खन्निष्ठया यमसभला गः शिखरिणी ।
	हरिणी		3	नसभरसला गः पद्वैर्हर्षैर्हरिणी मता ।
	पृथ्वी	VI. 16.	1	जतौ जसयला वसुमहयतित्र पृथ्वी गुरुः ।
	मन्द्याक्रान्ता	VI. 19.	1	मन्द्याक्रान्ता जलधिषडहर्षयो भवौ तौ गयुमम् ।

Number of syllables	Name of the metre	Where employed	Total	Measure
19	शार्दूलविकीर्णित	{ I. 11, 13, 14, 22, 26; II. 5, 6, 10, 13, 14, 16, 17, 22, 24; III. 1, 2, 5, 13, 14, 26; IV. 5, 14; V. 5, 10, 15, 18, 21, 22, 25; VI. 5, 8, 10; VII. 5, 6, 7, 10, 16. IV. 15.	37	सूर्यैश्चरि मः सजौ सततगाः शार्दूलविकी- र्णितम् ।
20	सुवरना	{ I. 1, 2, 10, 19; II. 15; III. 10, 19, 20, 21, 22, 24, 27, 29; IV. 3, 7, 12, 21; V. 11, 19, 20, 24; VI. 9, 21; VII. 18. VII. 11, 12.	1	अश्वैश्च षडभिर्मरुभनयभला गः स्यात् सुव- रना ।
21	सधरा	{ I. 1, 2, 10, 19; II. 15; III. 10, 19, 20, 21, 22, 24, 27, 29; IV. 3, 7, 12, 21; V. 11, 19, 20, 24; VI. 9, 21; VII. 18. VII. 11, 12.	24	अभ्रयानां त्रयेण त्रिसुनियतियुता सधरा कीर्तितियम् ।
11/12	माल्यभारिणी	I. 4.	2	विषमे ससजा गुरू समे चेत् सभरा यो वद माल्यभारिणीं ताम् ।
12/13	पुष्पताया	{ I. 5, 6, 8, 16, 17, 18, 20, 21; II. 1, 2, 12, 19.	1	अयुजि नयुगरेफतो यकारो युजि च नजो अर- गाश्च पुष्पिताया ।
Number of Syllabic instants 30/27	आर्या	{ IV. 1, 4, 17, 18, 19, 20. V. 1, 2, 9; VI. 2, 4. VII. 1, 2, 3, 4.	*27	पूर्वार्धे सप्त गणा अजविषमाः स्युश्चतुष्कला गश्च । षष्ठो जो वा न्यौ वा ङ उत्तरार्धे भवत्यार्या ॥

\* I. 16, II. 1, V. 2, VI. 2 and VII. 2 are त्रिषुला *trīṣūlās*; the rest are पथ्या *paṭhyās* having a pause (यति) after the twelfth syllabic instant in each half (अर्धे).

APPENDIX B—*Dramaturgical Analysis.*

१ उपक्षेपः ।	I 9 <sup>7</sup> -14	३६ तौदिकम् ।	IV 14 <sup>1</sup> -16
२ परिकरः ।	I 14 <sup>1-14</sup>	३७ अधिवलम् ।	IV 17 <sup>6</sup> -19
३ परिन्यासः ।	I 14 <sup>15-19</sup>	३८ प्ररोचना ।	VI, VI 4
४ विधानम् ।	I 14 <sup>20</sup> -15	३९ प्रसङ्गः ।	V 2 <sup>45</sup> -3,
५ प्राप्तिः ।	I 18 <sup>12-50</sup>		VI 1
६ युक्तिः ।	I 18 <sup>81</sup> -19 <sup>7</sup>	४० शक्तिः ।	V 3 <sup>7</sup> -4,
७ करणम् ।	I 19 <sup>8-43</sup>		V 9 <sup>79</sup> -10
८ उद्भेदः ।	I 20 <sup>14</sup> -21 <sup>25</sup>	४१ अपवादः ।	V 9 <sup>2</sup> -5,
९ विलोभनम् ।	I 21 <sup>31</sup> -23		V 5 <sup>13</sup> -7,
१० परिभाषना ।	I 23 <sup>27</sup> -24		V 11 <sup>6</sup> -17 <sup>2</sup>
११ समाधानम् ।	I 24 <sup>15</sup> -25	४२ आक्षानम् ।	V 7 <sup>1</sup> -9 <sup>2</sup> ,
१२ भेदः ।	I 25 <sup>2</sup> -27		V 24 <sup>2</sup> -25,
१३ प्रगयणम् ।	II 10 <sup>4</sup> -11 <sup>6</sup>		VI 19 <sup>14</sup> -21
१४ परिसर्पः ।	II 18 <sup>2</sup> -21 <sup>12</sup>	४३ युक्तिः ।	V 9 <sup>6</sup> -7 <sup>7</sup>
	II 23 <sup>7-50</sup>	४४ व्यवसायः ।	V 9 <sup>77</sup> -10 <sup>2</sup>
	II 23 <sup>58-70</sup>	४५ विरोधः ।	V 18 <sup>1</sup> -21
१५ वर्षसंहारः ।	II 21 <sup>13</sup> -23 <sup>6</sup>	४६ संकेतः ।	V 21 <sup>1</sup> -22 <sup>5</sup>
१६ त्रिलासः ।	III 6 <sup>1</sup> -9	४७ विद्वः ।	V 22 <sup>8-14</sup>
१७ पर्युपासनम् ।	III 9 <sup>1</sup> -10 <sup>15</sup>		VI 2 <sup>22</sup> -3,
१८ पुष्पम् ।	III 13 <sup>1</sup> -17		VI 3 <sup>23-34</sup>
१९ विभूतम् ।	III 17 <sup>3-15</sup>	४८ छलनम् ।	V 22 <sup>15</sup> -24
२० शमः ।	III 17 <sup>21</sup> -18	४९ द्रवः ।	VI 3 <sup>1-4</sup>
२१ निरोधः ।	III 19 <sup>3-20, 23</sup> <sup>18</sup>	५० त्रिचलनम् ।	VI 17 <sup>20</sup> -19
२२ उपन्यासः ।	III 23 <sup>9</sup> -25	५१ निर्णयः ।	VI 15 <sup>31</sup> -16 <sup>1</sup>
२३ भर्म ।	III 25 <sup>1</sup> -26 <sup>2</sup>	५२ परिभाषणम् ।	VII 4 <sup>59</sup> -6
२४ नर्मयुक्तिः ।	III 26 <sup>7</sup> -27 <sup>3</sup>	५३ आनन्दः ।	VII 6 <sup>16</sup> -10
	III 30 <sup>2</sup> -32	५४ समयः ।	VII 10 <sup>4</sup> -12
२५ वज्रम् ।	III 27 <sup>4</sup> -28	५५ विवोधः ।	VII 12 <sup>2</sup> -13
२६ उद्वेगः ।	IV 2-3	५६ भाषणम् ।	VII 13 <sup>1</sup> -15
२७ मार्गः ।	IV 3 <sup>1-6</sup>	५७ ग्रथनम् ।	VII 15 <sup>1</sup> -16
२८ सञ्चमः ।	IV 3 <sup>21</sup> -7	५८ प्रसादः ।	VII 16 <sup>1-3</sup>
२९ अभूताहरणम् ।	IV 7 <sup>4</sup> -17	५९ संधिः ।	VII 16 <sup>1-6</sup>
३० आक्षेपः ।	IV 10 <sup>1</sup> -27	६० पूर्वभावः ।	VII 16 <sup>7-16</sup>
३१ रूपम् ।	IV 10 <sup>28</sup> -11	६१ कृतिः ।	VII 16 <sup>17-21</sup>
३२ अनुमानम् ।	IV 11 <sup>1</sup> -12	६२ उपगूहनम् ।	VII 17 <sup>1</sup>
३३ संग्रहः ।	IV 12 <sup>1-10</sup>	६३ उपसंहारः ।	VII 17 <sup>2-4</sup>
३४ क्रमः ।	IV 12 <sup>11</sup> -13	६४ प्रशस्तिः ।	VII 17 <sup>5-18</sup>
३५ उदाहरणम् ।	IV 13 <sup>2</sup> -14		

N. B.—The Roman figure here denotes the act; the Arabic figure coming after it, denotes the stanza, and the index Arabic figure thereof denotes the line of the prose following it. These lineal numberings limit the scope of the *āngas* against



which they stand. For the definitions of the *āṅgas* the reader is referred to D. R. or S. D. Those *āṅgas* that are underlined are said to be *essential*.

<b>नाट्यत्रिवर्गः ।</b>	
१ वस्तु ।	प्रख्यातमैतिहासिकम् ।
२ रसः ।	वीरः ।
३ वृत्तिः ।	सात्वती चारभटी च ।
४ नायकः ।	धीरललितः ।
५ प्रतिनायकः ।	धीरोद्धतः ।
	वृत्तोरङ्गानि ।
	( सात्वत्याः )
१ संघातकः मंत्रकृतः ।	I 25 <sup>2</sup> -26, III 29 <sup>3</sup> -30
	अर्थकृतः । V 15 <sup>1</sup> -21 <sup>14</sup>
	देवकृतः । II 16 <sup>3-45</sup>
२ उत्थापकः ।	V 22 <sup>15</sup> -24
३ संलापकः ।	VII 15 <sup>1</sup> -16 <sup>7</sup>
४ परिवर्तकः ।	VII 16 <sup>8</sup> -17
	( आरभव्याः )
१ वस्तुत्थापनम् अविद्रवम् ।	21 <sup>31</sup> -24 <sup>10</sup>
	सविद्रवम् I 25 <sup>2</sup> -13
२ संफेदः ।	III 25 <sup>1</sup> -29 <sup>2</sup>
३ अवपातः ।	IV 15 <sup>1</sup> -16; V 22 <sup>1</sup> -23
४ संक्षिप्तकः ।	VI 3 <sup>22</sup> -4 <sup>6</sup>

### अर्थप्रकृतिपञ्चकम् ।

१ बीजम् ।	मुद्रालाभः ।
२ चिन्दुः ।	भूषणविक्रयः ।
३ प्रताका ।	पुष्पपुराभियोगः ।
४ प्रकरी ।	कपटपाशः ।
५ कार्यम् ।	राक्षसोपसंग्रहः ।
	कार्यावस्थापञ्चकम् ।
१ आरम्भः ।	कूटलेखः ।
२ यत्नः ।	जितकाशिवृत्तम् ।
३ प्राप्त्याशा ।	कृतककलहः ।
४ नियताप्तिः ।	रिपुसंहतिभेदः ।
५ फलागमः ।	राक्षससमाहरणम् ।
	संधिपञ्चकम् ।
१ मुखम् ।	पुरुषद्रव्यसंपत् । (I)
२ प्रतिमुखम् ।	साधनोपायाः ।
	(II-III)
३ गर्भः ।	विपत्प्रतीकारः । (IV)
४ विमर्शः ।	देशकालविभागः । (IV)
५ निर्वहणम् ।	सिद्धिः । (VI-VII)

### APPENDIX C—Time Analysis.

#### मुद्राराक्षसे देशकालसूचिः ।

प्रथमे अङ्के	फाल्गुनस्य	पूर्णिमायाः	पूर्वाह्नः ।
द्वितीये „	„	आमावास्यायाः	„
तृतीये „	कार्तिकस्य	पूर्णिमायाः	पूर्वरात्रः ।
चतुर्थे „	मार्गशीर्षस्य	„	मध्याह्नापराह्णौ ।
प्रवेशके	पञ्चमे अङ्के च	पौषस्य	„
„	षष्ठे „	„	कृष्णे पक्षे
„	„	„	पूर्वाह्नः ।
सप्तमे अङ्के	„	„	„
स्थलं प्रथमे, तृतीये, षष्ठे, सप्तमे चाङ्के	पाटलिपुत्रं,	द्वितीयचतुर्थयोर्द्वयोर्मलयकेतो	
राजधानी, पञ्चमे चाङ्के तस्य	स्कन्धावारः ।		

## APPENDIX D—Quotations from देवीचन्द्रगुप्त.

( Nātyadarpana )

भिन्नस्य प्रस्तुतादन्यस्य । त्रिगतमनेकार्थम् । त्रिगतशब्दस्यानेकार्थत्वाद् व्यर्थमपि । तथा हि देवीचन्द्रगुप्ते द्वितीयेऽङ्के प्रकृतीनामाभासनाय शकस्य ध्रुवदेवीसंप्रदानेऽभ्युपगते राज्ञा रामगुप्तेनारिवधार्थं यियासुः प्रतिपन्नध्रुवदेवीनिपथ्यः कुमारश्चन्द्रगुप्तो विज्ञापयन्नुच्यते । यथा

राजा ।

उत्तिष्ठोत्तिष्ठ । न खल्वहं त्वां परित्यक्तुमुत्सहे ।  
प्रत्यघ्नयौवनविभूषितमङ्गमेतद्  
रूपश्रियं च तव यौवनयोग्यरूपाम् ।  
भार्तुं च मय्यनुपमामनुकुर्यामानो  
देवीं त्यजामि बलवांस्त्वयि मेऽनुरागः ॥

अन्यस्त्रीशङ्कया ध्रुवदेवी । जइ भातिं अवेकखवासि तदो मं मन्दभाद्गणिं ण परित्चइस्ससि ॥  
यदि भक्तिमवेक्षसे ततो मां मन्दभागिनीं न परित्यक्षसि ।

राजा । अपि च

त्यजामि देवीं तृणवत् त्वदन्तरे

ध्रुवदेवी । अहं त्रि जीविदं परिचअन्ती अजउत्तं पदमदरं जेव परिचइस्सं ॥  
अहमपि जीवितं परित् यजन्त्यार्यपुत्रं प्रथमतरमेव परित्यक्ष्यामि ।

राजा ।

त्वया विना राज्यमिदं हि निष्कलम् ।

ध्रुवदेवी । मह पि संपदं णिष्कलो जीवलोओ सुपरित्चअणीओ भविस्सदि ॥ ममापि  
सांप्रतं निष्कलो जीवलोकः सुपरित्यजनीयो भविष्यति ।

राजा ।

दृढास्ति देवीं प्रति मे दयालुता

ध्रुवदेवी । इअं अज्जउत्तस्स दयालुता जं अणपरदो अणुगदो जणो एव्वं परिचइअदि ॥  
इयमार्यपुत्रस्य दयालुता यदनपरादोऽनुगतो जन एवं परित्यज्यते ।

राजा ।

परं त्वयि स्नेहनिबन्धनं ममः ॥

ध्रुवदेवी । अदो जेव मन्दभाआ परिचइज्जामि ॥ अत एव मन्दभागा परित्यज्जे ।

राजा ।

त्वय्युपारोपितप्रेम्णा त्वद्धर्मं यशसा सह ।  
परित्यक्ता मया देवी जनोऽयं जन एव मे ॥

ध्रुवदेवी वेत्रवतीं प्रति । हजे ईदसी अज्जउत्तस्स करुणाहीणदा ॥ हजे ईदृश्यार्यपुत्रस्य करुणाहीनता ।

वेत्रवती । देवि पडन्ति चन्द्रमण्डलादो चडुलीओ ॥ किं एत्थ करिज्जदि ॥ देवि पतन्ति चन्द्रमण्डलाद् विद्युतः । किमत्र कियते ।

राजा ।

देवीवियोगदुःखार्तास्त्वमस्मान् रमायिष्यसि ।

ध्रुवदेवी । विजोअहुक्खं वि ते अकरुणस्स अत्थि ॥ वियोगदुःखमपि ते अकरुणस्यास्ति ॥

राजा ।

त्वद्दुःखमपनेतुं सा शातांशेनापि न क्षमा ॥

इत्येतत् श्रीविषयार्थिचन्द्रगुप्तबोधनार्थमाभीहितमपि विशेषणसाम्येन ध्रुवदेव्या श्री-  
विषयं प्रतिपन्नमिति भिन्नार्थयोजकम् ।

2. आर्तिःखेदो व्यसनमिष्टरोधाद् रोधः । यथा देवीचन्द्रगुप्ते

राजा ।

त्वय्युपारोपितप्रेम्णा त्वद्धर्मं यशसा सह ।  
परित्यक्ता मया देवी जनोऽयं जन एव मे ॥

ध्रुवदेवी वेत्रवतीं प्रति । हजे ईदसी अज्जउत्तस्स करुणाहीणदा ॥ हजे ईदृश्यार्यपुत्रस्य करुणाहीनता ।

वेत्रवती । देवि पडन्ति चन्द्रमण्डलादो चडुलीओ ॥ किं एत्थ करिज्जति ॥ देवि पतन्ति चन्द्रमण्डलाद् विद्युतः । किमत्र कियते ।

अत्र श्रीविषयिहनुते चन्द्रगुप्ते प्रियवचनैः श्रीप्रत्ययाद् ध्रुवदेव्या गुरुमन्युसंतापरूपस्य व्यसनस्य संप्राप्तिः ।

3. भावानां साध्यफलोचितानां रतिहर्षोत्साहादीनां याचनं प्रार्थना । यथा देवी-  
चन्द्रगुप्ते चतुर्थेऽङ्के

चन्द्रगुप्तः । प्रिये माधवसेने त्वामिदानीं मे बन्धमातापय ।  
कण्ठे किंनरकण्ठे बाहुलतिकापाशः समासजयतां  
हारस्ते स्तनबान्धवो मम बलाद् बभ्रातु पाणिद्वयम् ।  
पादौ ते जघनस्थलप्रणयिनीं संदानयेन्मेखल  
पूर्वं त्वद्गुणबद्धमेव हृदयं बन्धं पुनर्नाहीति ॥

अत्र रतेः प्रार्थना ।

4. वेद्यायां नायिकायां विनयरहितमपि चेष्टितं निबध्यते । यथा विशालदत्तकृते देवी-  
चन्द्रगुप्ते माधवसेनां सञ्चक्ष्य कुमारचन्द्रगुप्तस्योक्तिः

आनन्दाश्रु सितेतरोत्पलरुचोराबध्रता नेत्रयोः  
प्रत्यङ्गेषु वरामने पुलकितेषु स्वेदं समातन्वता ।  
कुर्वीणेन नितम्बयोरुपचयं संपूर्णयोरप्यसौ  
केनात्रासृशताप्यधोनिवसनग्रन्थिस्तवोच्छ्वासितः ॥ इति ॥

5 तथा हि देवीचन्द्रगुप्ते पञ्चमेऽङ्के

एसो सिअकरसत्थप्पणासिआसेसवेरितिमिरोहो ।  
णिअ विहवएण चन्दो-गअणं गहलङ्किओ विसइ ॥

[ एष सितकरसार्थ (शितकरशब्द) प्रणाशिताशेषवैरोतिमिरोहः (तिमिरोहः) । निज-  
विभवेन चन्द्रो गगनं (अवगणं) लङ्कितग्रहो (ग्रहलङ्कितो) विशति ॥ ] इयं (ध्रुवा) स्वापाय-  
शङ्किनः कृतकोन्मत्तस्य कुमारचन्द्रगुप्तस्य चन्द्रोदयवर्णनेन प्रवेशप्रतिपादिका । अङ्कान्तेऽङ्क-  
मध्ये वा सानिमित्तं रङ्गात् पात्रस्य बहिर्निःसरणं निष्क्रमः । तत्प्रयोजना अनुशतिकादेरा-  
कृतिगणत्वाद्बुभयपदत्रुद्धो नैष्क्रामिकी । यथा देवीचन्द्रगुप्ते पञ्चमाङ्कान्ते

बहुविहकज्जविसेसं अइगुदं णामिऊण मअणादो ।  
णिकमइ खुद्धचित्तो उतत्थमणा मणा रिउणो ॥  
बहुविचकार्यविशेषम् अतिगुदं निगुह्य मइनात् ।  
निष्क्रामति भुव्यचित्त उवस्तमना मनाग् रिपोः ॥

इयमुन्मत्तवेषस्य चन्द्रगुप्तस्य मदनविकारगोपनपरस्य मनाक् शत्रुभीतस्य राजकुलगम-  
नार्थं निष्क्रमसूचिका ( ध्रुवा ) ।

6. भावस्य पराभिप्रायस्याथ वा भाव्यमानस्यार्थस्योहप्रतिभाद्विशान्निर्णयो यथाव-  
स्थितरूपनिश्चयः क्रमः । बुद्धिस्तत्र कमते न प्रतिहन्यत इत्यर्थः । यथा देवीचन्द्रगुप्ते

चन्द्रगुप्तः स्वगतम् । इयमपि देवी तिष्ठति येषा  
रम्यां चारतिकारिणीं च करुणां शोकेन नीता दशां  
तत्कालोपगतेन राहुशिरसा ग्रस्तेव चान्द्री कला ।  
पत्युः क्लीबजनोचितेन चरितेनानेन पुंसः सतो  
लज्जाक्रोपविषादभीत्यरतिभिः क्षेत्रीकृता ताम्यति ॥

अत्र ध्रुवदेव्याभिप्रायस्य चन्द्रगुप्तेन निश्चयः ।

### S'ringāraprakāś'a.)

7 देवीचन्द्रगुप्ते

चन्द्रगुप्तो विदूषकं प्रति ।  
सद्वंश्यान् पूथुवर्णविक्रमबलान् दृष्ट्वाद्भुतान् दन्तिनो  
हिंस्रस्याथ गुहामुखादभिमुखं निष्क्रामतः पर्वतान् ।

- एकस्यापि विभूतकेसरसदाभारस्य भीता मृगा  
 गन्धादेव हरेर्द्रवन्ति बहवो वीरस्य किं संख्यया ॥  
 8 देवीचन्द्रगुप्ते माधवसेनामुद्दिश्य कुमार ( चन्द्रगुप्त ) स्योक्तिः ।  
 आनन्दाश्रु सितेलरोत्पलरुचोराबधता नेत्रयोः  
 प्रत्यङ्गेषु वरानने पुलकिषु स्वेदं समातन्वता ।  
 कुर्वाणेन नितम्बयोरुपचर्य संपूर्णयोरप्यसौ  
 केनात्रास्पृशताप्यधोनिवसनग्रन्थिस्तवोच्छ्वासितः ॥

*N. B.* — In the quotations given above I have taken the liberty to correct what looked like mistakes. To these extracts may be added one from काव्यमीमांसा. The king, the queen and their enemy are here called शर्मगुप्त, ध्रुवस्वामिनी and खशाधिपति which seem to bear some resemblance to the names रामगुप्त, ध्रुवदेवी and शकपति. The scene, however, is laid in हिमालय, not रैवतक. I give the passage below.

दत्त्वा रुद्रगतिः खशाधिपतये देवीं ध्रुवस्वामिनीं  
 यस्मात् खण्डितसाहसो निवृत्ते श्रीशर्मगुप्तो नृपः ।  
 तस्मिन्नेव हिमालये गुरुगुहाकोणव्रणत्किनरे  
 गीयन्ते तव कार्तिकेयनगरस्त्रीणां गणः कीर्तयः ॥

**INDEX A**—*Glossary of words with peculiar meanings.*

- अध्वग m IV 13  
 अन्वय m V 10  
 अपलपन n III 14  
 अभियुक्त n V 20<sup>1</sup>  
 अवि m VI 18  
 आत्मगुण m IV 79  
 आभिगामिक गुण m IV 77  
 उपहारिन् m V 9<sup>21</sup>  
 कनकदण्डिका f II 16<sup>34</sup>  
 कुनीत n VI 11  
 कृतान्त m IV 20<sup>7</sup>  
 कुर्य n I 14<sup>12</sup>  
 कृपा f VI 12  
 केरअ adj I 17<sup>11</sup>  
 कौसुदी f IV 9  
 कौसुदीमहोत्सव m III 1<sup>2</sup>  
  
 गुल्म m V 2<sup>25</sup>  
 जयानिका f VII 6<sup>15</sup>  
 जीविद्व्व n I 17  
 तदफड vi 16  
 तीक्ष्ण m I 14<sup>13</sup>  
 तोरणस्थल n II 16<sup>10</sup>  
 दण्डपाशिक m I 19<sup>16</sup>  
 दूषण n III 30  
 द्रव्य n VII 15  
 धूली f V 24  
 नान्दी f 0<sup>3</sup>  
  
 " VI 14  
 निगलित pp VII 6<sup>13</sup>  
 परिक्लेश m I 21<sup>11</sup>  
 परिपण m V 9<sup>20</sup>  
 परिपाठी f IV 9<sup>3</sup>  
 परिमल m V 24  
 पुरातन adj II 13<sup>13</sup>  
 पुलक m VI 19  
  
 A courier.  
 Following.  
 Flattery.  
 A charge.  
 A protector, refuge.  
 Noble qualities.  
 Attractive qualities.  
 A donor in a treaty.  
 A golden staff with a knife inside.  
 Evil counsel.  
 Destiny.  
 A disaffected person.  
 Compassion.  
 Belonging.  
 The full-moon night of Kārttika.  
 The festival of the full-moon  
 night of Kārttika.  
 A picket or guard.  
 A fine coat of mail.  
 Livelihood.  
 To tremble.  
 An assassin.  
 The support of an arch.  
 The head of the police.  
 Rupture, estrangement.  
 A man of worth.  
 Pollen.  
 The benediction of the theatrical  
 preliminary.  
 A kettledrum.  
 Emptied by leakage.  
 A particular mode of punishment.  
 A pledge made in a treaty.  
 A short recital.  
 Dust.  
 Former.  
 A streak of superior radiance on  
 the blade of a sword.

प्रकृति f V 8 <sup>3</sup>	An army, allies.
प्रत्यासन्न m V 12	A personal attendant of a king.
प्रधान m III 12	A king.
प्रधानप्रकृति f I 4 <sup>20</sup>	A king.
प्रसर m III 5	Love, courtship.
प्रावरण n II 16 <sup>23</sup>	A robe.
माणिकार m I, 18 <sup>44</sup>	A pearl-merchant.
महाराज m I 2 <sup>2</sup>	A dignitary higher than सामन्त.
मार्ग m V 2	One of the four stages of spiritual life in Buddhism.
योगचूर्ण n II 16 <sup>51</sup>	A poisonous powder.
राग m III 19	Brilliancy.
राजापथ्य n I 23 <sup>6</sup>	An act politically unwholesome, an offence against the state.
राजि f VI 9	A field, plot.
लेखपत्र n III 24 <sup>4</sup>	A list.
वाचिक n V 10 <sup>25</sup>	An oral clue.
विचित्रवध m II 16 <sup>62</sup>	Death by torture.
विषकन्या f I 15 <sup>6</sup>	A poison-maid.
शंभुण्णण m VII 6 <sup>2</sup>	A destroyer.
शयन n II 16 <sup>56</sup>	Sleeping quarters.
शयनाधिकृत m II 16 <sup>56</sup>	An officer in charge of the sleeping quarters.
शलायतन m VII 4 <sup>60</sup>	An Executioner.
शैत्रिक m IV 7 <sup>2</sup> (foot note)	A palanquin-bearer.
संगीतक n I 3 <sup>1</sup>	A theatrical performance.
संप्रतिपत्ति f V 18	Admission of a charge.
संभ्रम m I 21 <sup>26</sup>	Panic.
संवेदन n I 24	Surrender, betrayal.
सहोत्थायिन् m I 14 <sup>12</sup>	A co-insurgent.
सामन्त m I 2 <sup>1</sup>	A high dignitary of state.
सिद्धि f III 19 <sup>17</sup>	Administration, government.
सूना f III 27	Killing.
स्थान n IV 1	Halting.
हस्त m II 23 <sup>61</sup>	Agency.
हीमाणहे inter IV 1 <sup>4</sup>	An expression of surprise.
„ VII 1 <sup>4</sup>	An expression of sorrow.

N. B. :—These words for the most part are not found in ordinary Sanskrit-English dictionaries in the senses noted above.

## INDEX B—ABBREVIATIONS

Abbreviation.	Full Name.	Edition.
1. Abh. Ch. ...	अभिधानचिन्तामणिः ।	Bhavanagar.
2. Ak. ...	अमरकोशः ।	N. S.
3. Alaṅ kau. ...	अलंकारकात्सुभः ।	K. M. S.
4. Am. B. Bh. ...	अमरचन्द्रस्य बालभारतम् ।	N. S.
5. Amaru. ...	अमरुशतकम् ।	N. S.
6. A. P. ...	अग्निपुराणम् ।	J. V.
7. Ap. D. S. ...	आपस्तम्बधर्मसूत्रम् ।	B. I. S.
8. Ar. ...	कौटिलीयार्थशास्त्रम् ।	Mysore.
9. A. R. ...	अनर्घराघवम् ।	K. M. S.
10. A. S. ...	अनेकार्थसंग्रहः ( हेमः ) ।	N. S.
11. As. S. Sū. ...	अष्टाङ्गसंग्रहसूत्रस्थानम् ।	...
12. Asval. ...	आश्वलायनश्रौतसूत्रम् ।	B. I. S.
13. Ath. Jyo. ...	अथर्वज्योतिष ।	...
14. Bh. I. ...	भर्तृहरिनीतिशतकम् ।	B. S. S.
15. Bh. III. ...	भर्तृहरिवैराग्यशतकम् ।	B. S. S.
16. Bk. ...	भाट्टिकाव्यम् ।	B. S. S.
17. Bri. Kathā. ...	बृहत्कथामञ्जरी ।	K. M. S.
18. Br. S. ...	बृहत्संहिता ।	V. S. S.
19. Bodhi. ...	बोधिसत्त्वावदानकल्पलता ।	...
20. Bu. ...	बुद्धचरितम् ।	London.
21. Chand. K. ...	चण्डकोशिकम् ।	J. V.
22. Chāru. ...	चारुदत्तम् ।	T. S. S.
23. D. H. ...	द्रौपदीहरणम् । ( गूजराती )	P. K. M.
24. Dh. P. ...	धम्मपदम् ।	...
25. Dh. V. S. ...	धूर्तविट्संवादम् ।	D. Bh. S.
26. Dk. ...	दशकुमारचरितम् ।	N. S.
27. D. N. ...	देशीनाममाला ।	B. S. S.
28. D. R. ...	दशरूपम् ।	B. I. S.
29. Git. ...	गीतगोविन्दम् ।	N. S.
30. G. S. ...	गाथासप्तशती ।	K. M. S.
31. H. ...	हितोपदेशः ।	B. S. S.
32. Hā. ...	हारावली ।	K. M. S.
33. Hai. V. ...	हैमव्याकरणम् ।	Bhavanagar.
34. Hch. ...	हर्षचरितम् ।	N. S.
35. H. V. ...	हरविजयम् ।	K. M. S.
36. Jh. ...	जानकीहरणम् ।	Poona.
37. K. ...	कादम्बरी ।	B. S. S.
38. Kā. ...	वाग्भट्य काव्यानुशासनम् ।	K. M. S.
39. Kām. ...	कामन्दकीयनीतिसारः ।	T. S. S.



Abbreviation.	Full Name.	Edition.
40. Kā. Pra. ...	काण्डेदप्रबन्धः । ( गजराती )	D.P.Derasari's Ahmedabad.
41. Kā. Sū. ...	कामसूत्रम् ।	N. S.
42. Kathā. ...	कथासरित्सागरः ।	N. S.
43. Kāvya. Sū. ...	काव्यालंकारसूत्राणि ।	K. M. S.
44. K. D. ...	काव्यादर्शः ।	B. S. S.
45. Ki. ...	किरातार्जुनीयम् ।	N. S.
46. K. K. ...	कीर्तिकामुदी ।	B. S. S.
47. K. M. ...	कर्पूरमञ्जरी ।	K. M. S.
48. Ku. ...	कुमारसंभवम् ।	N. S.
49. K. V. ...	कुसवधम् ।	K. M. S.
50. Lau. ...	लौकिकन्यायसंग्रहः ।	N. S.
51. M. ...	मालविकाग्निमित्रम् ।	B. S. S.
52. Māl. ...	मालतीमाधवम् ।	B. S. S.
53. Man. ...	मानसोल्लासः ।	B. O. S.
54. Mb. ...	महाभारतम् ।	Bombay.
55. Me. ...	मेघदूतम् ।	N. S.
56. Med. ...	मेदिनीकोशः ।	Benares.
57. Mk. ...	मृच्छकटिकम् ।	B. S. S.
58. M. P. S. ...	महापरिनिर्वाणसूत्रम् ।	...
59. Ms. ...	मनुस्मृतिः ।	N. S.
60. Mu. ...	मुद्राराक्षसम् ।	O. B. A.
61. Mu. Ch. ...	मुहूर्तीचिन्तामणिः ।	Bombay.
62. Mv. ...	महावीरचरितम् ।	N. S.
63. N. ...	नेषधचरितम् ।	N. S.
64. Nāg. ...	नागानन्दम् ।	Poona.
65. Nāt. S'ā. ...	भरतनाट्यशास्त्रम् ।	K. M. S.
66. Nīti. V. ...	नीतिवाक्यामृतम् ।	G. R. M.
67. Nyā. Sū. ...	न्यायसूत्रम् ।	A. S.
68. P. ...	पाणिनीय व्याकरणम् ।	N. S.
69. Pad. T. ...	पादताडीतकम् ।	D. Bh. S.
70. Pal. ...	पालकाप्यस्य हस्त्यायुर्वेदः ।	A. S.
71. Panch. ...	पञ्चरात्रम् ।	T. S. S.
72. P. C. ...	पञ्चूहामणिः ।	M. G.
73. Pd. ...	पदचन्द्रिका ।	B. S. S.
74. P. Pr. ...	प्राकृतब्राह्मणम् ।	D. Bh. S.
75. P. R. ...	प्रसन्नराघवम् ।	Poona.
76. Priy. D. ...	प्रियदर्शिका ।	V. V. S.
77. Pr. Pr. ...	प्राकृतप्रकाशः ।	...
78. Pr. Yan. ...	प्रतिज्ञायौगंधरायणम् ।	T. S. S.
79. Pt. ...	पञ्चतन्त्रम् ।	B. S. S.
80. R. ...	रघुवंशम् ।	Poona.

Abbreviation.	Full Name.	Edition.
81. Rat. V. P. ...	रत्नाकरस्य वक्रोक्तिपञ्चाशिका ।	K. M. S.
82. Rām. ...	रामायणम् ।	N. S.
83. Ri. S. ...	ऋतुसंहारम् ।	...
84. Ś. ...	अभिज्ञानशाकुन्तलम् ।	N. S.
85. Śās. ...	शाश्वतः ।	O. B. A.
86. S. D. ...	साहित्यदर्पणम् ।	J. V.
87. Se. B. ...	सेतुबन्धम् ।	K. M. S.
88. S. H. ...	सुभद्राहरणम् ।	K. M. S.
89. Si. ...	शिशुपालवधम् ।	N. S.
90. S. K. ...	सरस्वतीकण्ठाभरणम् ।	Benares.
91. S. R. ...	संगीतरत्नाकरः ।	A. S.
92. S. S'. J. ...	संक्षेपशंकरजयः ।	A. S.
93. S. S. Sū. ...	समरोद्गणसूत्रधारः ।	B. S. S.
94. Subbhāsh	सुभाषितावलिः ।	B. S. S.
95. S'u. Niti.	शुकनीतिः ।	J. V.
96. Susr. ...	सुश्रुतम् ।	N. S.
97. T. M. ...	तिलकमञ्जरी ।	K. M. S.
98. Tr. S. ...	त्रिकाण्डशेषः ।	N. S.
99. U. ...	उत्तररामचरितम् ।	N. S.
100. V. ...	विक्रमार्चशीयम् ।	B. S. S.
101. Vai. ...	वैजयन्ती ।	Madras.
102. Vas. ...	वासवदत्ता ।	B. I. S.
103. Ve. ...	वेणीसंहारः ।	Poona.
104. V. P. ...	विष्णुपुराणम् ।	Bombay.
105. V. S. ...	विहसालभञ्जिका ।	A Jaina, edition.
106. V. V. ...	विवेकविलासः ।	...
107. Yas. ...	यशस्तिलकम् ।	K. M. S.

## Full names of the series in column three

Abbreviation	Full Name
1. A. S.	... Ānandāsrāma Series.
2. B. I. S.	... Bibliothika Indica Series.
3. B. S. S.	... Bombay Sanskrit Series.
4. D. Bh. S.	... Dakṣiṇa-bhāratī Series, Madras.
5. G. R. M.	... Grantha-ratna-mālā Series.
6. J. V.	... Jivānanda Vidyāsāgara's publication.
7. K. M. S.	... Kāvya-mālā Sanskrit Series.
8. M. G.	... Madras Government publication.
9. N. S.	... Nirṇaya Sāgara publication.
10. O. B. J. A.	... Oriental Book Agency Series, Poona.
11. P. K. M.	... Prāchīna Kāvya-mālā Series, Baroda.
12. T. S. S.	... Trivandrum Sanskrit Series.
13. V. S. S.	... Vizianāgarān Sanskrit Series.
14. V. V. S.	... Vāni-Vilāsa Series.

## INDEX ©—VERSES IN THE MUDRĀRĀKSASA

N. B.:—Verses rejected as interpolations are marked with an asterisk.

[ Roman figures for Acts. Arabic figures for Verses. ]

अक्षीण	II 23	आणत्तीअ	V 9
* अत्युच्छिते	IV 12 <sup>39</sup> -13	आनन्दहेतु	II 7
अदिसअ	VI 3	आरुष्यारूढ	III 27
अन्तःशरीर	VI 13	आर्याज्ञयैव	III 32
अपासुब्धुत्ता	III 8	आलिङ्गन्तु	III 2
अप्रज्ञेन	I 14	आविर्भूतादु	IV 21
अम्भोधानां	III 24	आशैलेन्द्रा	III 19
अलिहन्ताणं	V 2	आस्वादित	I 23
अन्धैः सार्धं	VII 16	इष्टात्मजः	II 19
अस्ताहिमुद्दे	IV 18	इह विरचयन्	III 6
अस्माभि	II 20	उच्छिष्टाश्रय	VI 5
अङ्गारिस्ताण	VII 3	उत्तुङ्गास्तुङ्ग	IV 15
आकरः	VII 8	उत्सिक्तः	III 12
आकारां	III 20	अथच्छता	IV 6

उपल	III 15	पं सरअ	I 21
उल्लङ्घयन्	I 9	पोसहि	II 2
* उवरि घणा	I 21 <sup>70</sup>	* तपोवन्	VII 15 <sup>3</sup> -15 <sup>4</sup>
एकगुणा	IV 19	तीक्ष्णादुद्विजते	III 5
एतानि तानि	V 16	त्यजत्यप्रिय	I 25
एते भद्र	VII 10	त्वय्युत्कृष्ट	IV 14
ऐश्वर्यादिन	I 13	दुष्कालेऽपि	VII 6
कन्या तस्य	II 17	दूले पचचासती	IV 4
कन्यां तीव्र	V 22	द्रष्टृवा मौर्य	II 22
कमलाण	I 18	देवस्य येन	IV 11
कर्णेनेव	II 16	देवे गते	VI 7
कामं नन्द	II 10	द्रव्यं जिगीषु	VII 15
कार्योपक्षेप	IV 3	धन्या केयं	I 1
* किं शेषस्य	II 18-18 <sup>1</sup>	धूर्तरैर्न्वीयमानाः	III 10
किं गच्छामि	V 25	न तावन्	II 11
किमौषध	VI 16	नन्दकुल	I 8
कुले लज्जायां	V 4	* नन्दस्नेह	VII 16 <sup>1</sup> -16 <sup>2</sup>
कृतागाः	III 11	नन्दैर्वियुक्त	III 18
केनोत्तुङ्ग	VII 7	नायं निखिंश	VI 21
काटल्यथी	II 3	निखिंशोऽयं	VI 19
काटिल्यः	I 7	नृपोऽपकृष्टः	IV 13
कामदी	IV 9	नेदं विस्मृत	II 6
कौटुताश्चित्र	I 19	पणमह	I 16
कृग्रहः	I 6	पतिं त्यक्त्वा	VI 6
क्षताङ्गीनां	VI 12	परार्थानु	III 4
गम्भीर	IV 16	परिहृत	II 19
गुणवत्यु	I 5	पाऊण	II 12
गुरुभिः	VII 9	पादस्या	I 2
* गृत्रैराचद्	III 27-27 <sup>1</sup>	पादायं	V 13
गौडानां लोच	V 24	पितृन् पुत्राः	VI 17
चन्द्रगुप्तस्य	V 17	पुरिसस्त	I 17
चाणक्यम्भि	I 20	पृथिव्यां किं	II 8
चाणक्यतश्च	III 30	पौरैरङ्गुलि	VI 10
चीयते	I 3	प्रत्यघोन्मेष	III 21
छरगुण	VI 4	प्रमथ्यन्	VI 14
जअदि	VI 1	प्रस्थातव्यं	V 11
जगतः	VII 14	प्राकारं	II 14
जाणन्ति	II 1	प्रारभ्यते	II 18
जाअण	IV 1	फलयोग	VII 11

बाल एव	VII 13	वाराही	VII 18
बुद्धिजल	V 1	विक्रान्तैर्नय	I 22
भक्त्या नन्द	V 5	विद्युणीकृत	VII 12
भयं तावत्	V 12	* विना पाहत	VII 17,
भर्तुस्तथा	III 9	विपर्यस्तं	VI 11
भूषणाशुप	III 23	विरुद्धयो	II 4
भृत्यत्वे	V 21	विष्णुगुप्तं	V 22
भेतव्यं	III 14	वृष्णीनामिव	II 5
मंद्रश्चिद्विस्तव	VII 16 <sup>4</sup> -16 <sup>5</sup>	शनैः श्यानी	III 7
मद्भृत्यैः किल	III 13	शाङ्गज्याकृष्टि	VI 9
मम विमृशतः	IV 2	शाशण	IV 17
मित्रं ममाय	V 7	शिखां मोक्तुं	III 28
मित्राणि	V 8	शिबिनेव	VI 18
मुद्रा तस्य	V 15	शोचन्तो	I 11
मुहुर्लक्ष्यो	V 3	श्यामीकृत्या	I 10
मोत्तुण	VII 4	श्रावितोऽस्मि	VI 15
मौर्यस्तेजसि	II 24	श्रुतं सखे	V 6
मौर्येऽसौ ... तवाहं	V 19	संरम्भस्पन्दि	III 29
मौर्योऽसौ... मम त्वं	V 20	सत्वभङ्ग	IV 8
यत्रैवा मेघ	II 15	सत्वोत्कर्षस्य	III 22
यदि महद्	VII 1	स दोषः	III 31
यदि हि	VI 20	सद्यः क्रीडा	IV 10
युष्माभि	II 21	सन्तावेन्ता	VI 2
येन स्वामि	VII 5	समुत्खाता	I 12
ये याताः	I 26	स हि भृश	III 25
यो नन्द	III 17	साध्ये निश्चित	V 10
यो नष्टानपि	VI 8	सुलभेष्वर्थ	I 24
* राक्षसेन	VII 17 <sup>4</sup> -17 <sup>5</sup>	सुविश्रब्धै	III 3
रामां ब्रूहा	IV 12	सोत्सेधैः	IV 7
रूपादीन्	III 1	स्तुवन्यश्रान्ता	III 16
लग्ने होदि	IV 20	स्पृतं स्यात्	V 14
लब्धायां पुदि	III 26	स्वच्छन्दमेक	I 27
लेखोऽयं	V 18	स्वयमाहृत्य	I 15
वक्षस्ताडन	IV 5	हस्त्यभेन	VII 17
वहति	I 4	होदि पुलि	VII 2
वामां बाहु	II 13		

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